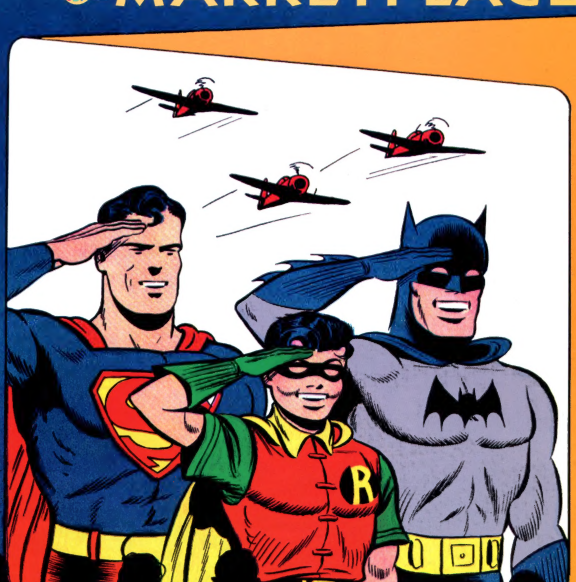
The Magazine for Golden Age & Silver Age Collectors!

COMIC BOOK MARKETPLACE

No. 43
January, 1997



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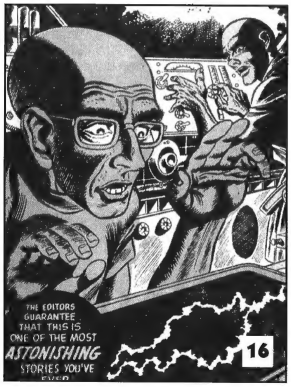

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A Gemstone Publication

ON THE COVER:
A closeup of the cover of the DC Golden Age classic World's Finest Comics #5 originally published in the Spring of 1942.

SUPERMAN, BATMAN, & WORLD'S FINEST COMICS © 1997 DC

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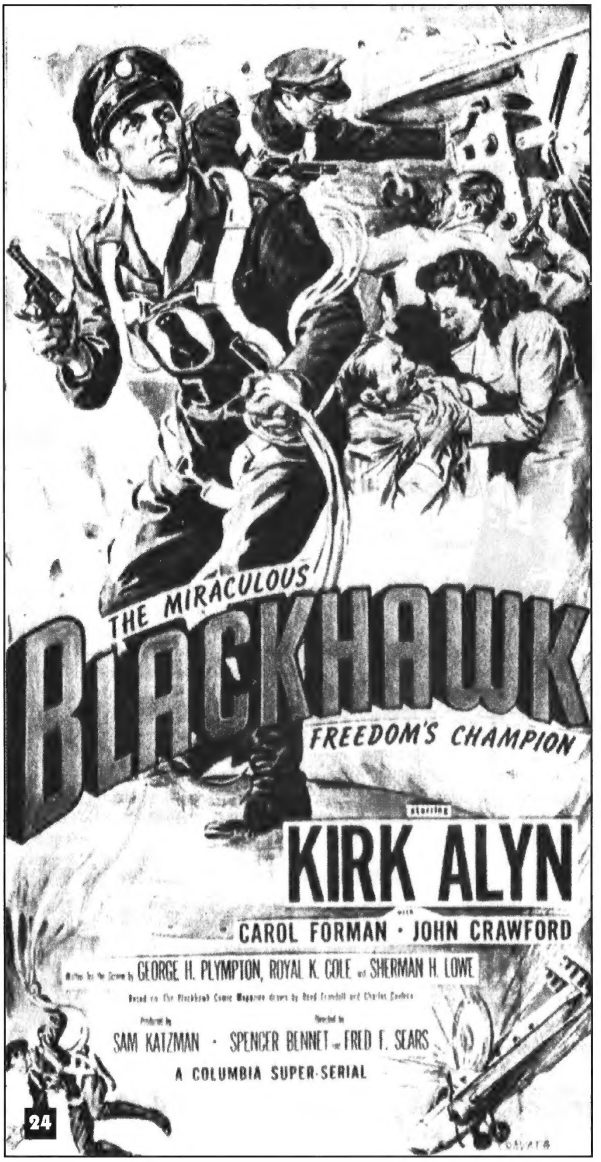
Issue Number #43, January 1997



HA, MISS JENSEN!

When I was but a mere lad, my brother and I would venture northward to the wilds of Hollywood, to visit Malcolm Willits at Collector's Book Store. After more than three and a half decades, I'm still in contact with Malcolm... he still runs Collector's Book Store... and he still preaches the gospel of comics. His latest communication really hit me where I live... so much so, in fact, that I decided to share his "words of wisdom" with *CBM* readers right here on the editor's page! Now... heeeeere's Malcolm!

Gary

Gary M. Carter, Editor

"We've had great authors this century. Fitzgerald, Faulkner, Hemingway, Steinbeck, Lewis: the kind of authors that rare book dealers, collectors, and college literary departments love to sink their fangs into. But as the millennium approaches, a startling fact emerges. Not one of these first editions approaches the value or rarity of the simple 10¢ American comic book.

At least four or five comic books already bring higher prices than any other 20th century American publication. In other words, our most celebrated authors have been bested by the likes of Siegel & Shuster, Bob Kane, and Simon & Kirby!

Forget 'social value'–that and $1.25 might get you a cup of coffee at the San Diego Con. Let's talk monetary value... what was produced for kids back in the 1930s brings big bucks today. Sure, Faulkner invented Yoknapatawpha County, and Steinbeck chronicled Tom Joad's travels from Oklahoma to California... but did any of their characters ever save the universe? Superman and Captain Marvel did it all the time! Batman solved more crimes than Sherlock Holmes and Captain America practically won World War II single-handedly! These are our real 20th century heroes, and they'll be remembered a lot longer than Fitzgerald, Faulkner, Hemingway, and Steinbeck!

And rarity? First editions by our most cherished authors were sometimes limited to 1,000 copies. Comic books sold in the hundreds of thousands of copies. The first editions survived... the comic books didn't. Today, only a dozen or so pristine copies of many 1930's and early 1940's titles still exist. The market increasingly reflects this, as prices continue to go 'through the roof.' Records are being set which cannot be undone. First editions may define the age, but they sure don't bring the dough.The comics do....

So HA, Miss Jensen, who nature intended to make cameo appearances in *MacBeth*, but instead was my 7th grade teacher in 1947. (She tore in half, my January, 1939 copy of the *Mickey Mouse Magazine* which I had found in a Salvation Army store... and purchased for a nickel.)

But in spite of Miss Jensen and all those like her, WE'VE WON, Gary... all of us who loved and saved our comic books during a time when the collective ignorance of the world was united against us. The century ends with the lowly comic book surpassing, in value and rarity, all of other literary/paper collectibles.

EAT THAT, all you professors and highbrows standing in unemployment lines! EAT THAT Miss Jensen, destroyer of civilization... I'm confident you're are still around somewhere... stirring newts and frogs into a pot and taking kids comics away!" —Malcolm Willits, December 1996

COMIC BOOK MARKETPLACE

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Welcome to the crusty curmudgeon

Loved the Neal Adams issue. Brought back a lot of great comics reading memories. It was nice reliving those days and having his seemingly sporadic output put into perspective. I remember lots and lots of puzzled readers' letters-to-the-editors questioning and pleading (even criticizing) DC's editors "Why don't you let Neal Adams draw the next issue..." as if it was the editors who were "keeping" Neal from drawing each and every issue of each and every Silver Age title as the fans would have wanted at the time.

It was clear from the article that Neal handled just about as much work in comics as he was willing to do (maybe more) and had the bigger picture (of the industry in general and commercial art business in particular) in mind almost from the beginning.

The shock of Neal's covers, colors and his super-realistic style was the most exciting breakthru in comics I can remember from the whole latter Silver-Age period. I would buy issues of titles I had absolutely no interest in reading just because of his covers (Tomahawk, anyone?)

Great issue! Oh, and a hearty welcome back to our old friend the crusty curmudgeon... the good doctor Keith Contarino!!

Arnie Sawyer, New York

Will Eisner Writes

Thank you for the copy of Comic Book Marketplace #38 - it looks fine. Peter DePree's very imaginative style of interview is so unique that I'm sure it will intrigue many readers - I have had, already, a couple of personal calls complimenting it. I'm eager to see the second installment in CBM #39 - but, I couldn't wait to convey my compliments. Cordially,

Will Eisner, Florida

Joe Sinnott Writes

I tried to call you - just loved the interview! Gene Lomoriello did a great job and the layout was first class (CBM #39). Also, Pat Calhoun wrote one of the best, if not the best evaluation of my work that I've read. The Lou Fine article was a classic and Murphy Anderson's recreation of Fantastic Comics #3 was a joy to behold! Gary, again, thanks and if you ever need anything that you feel I can be of help on, please call me.

Joe Sinnott, New York

Alex Kotzky Writes

Please excuse the lateness of my reply. I'm just barely on deadline with my strip... I enjoyed reading the article on Eisner (CBM #38-39)! Of course it brought back memories... like when we all heard Roosevelt's speech in the studio on the radio when he declared war on Japan! A few weeks later, when I exited Eisner's studio, there was an orange glow in the sky (6 p.m.)! It was the steamship Normandy! One of the famous ocean liners of those days! It was sabotaged and burned at the pier! When I was in high school a year earlier we had a tour of the Normandy! Those were the days... Best Regards,

Alex Kotzky, New York

You will be missed, Alex. (See page 70)

Sub-MAR-in-er!

At the recent Minnesota Comic Book Convention in Minneapolis, I had an interesting discussion with Mart Nodell, creator of the Golden-Age Green Lantern. After learning that Mr. Nodell did artwork for Timely, (specifically on Human Torch and Sub-Mariner) he confirmed to me the correct pronunciation of Sub-Mariner as Sub-MAR-in-er, rather than Sub-ma-REEN-er. Mr. Nodell said that everyone involved with the character pronounced it this way, including Bill Everett, Sub-Mariner's creator. I've disagreed with many collectors about the correct pronunciation of Sub-Mariner's name for many years, and I hope that this will settle it.

On the second day of the convention, I picked up a beautiful VF copy of Hyper Mystery Comics #1 (Hyper Publ., 1940). Excited with my latest acquisition, I showed it to as many dealers and collectors who were interested enough to take a look at it. The reaction and comments that I received were all the same...

"Who's Hyper, The Phenomenal?", "What's the big deal about this book?"

I was astounded. This beautiful 1st edition 1940 rare comic book, with a gorgeous "Buck Rogers" type cover, also happens to be Hyper Publications very first comic book publication. How could all these dealers and collectors not be moved by this very scarce and wonderful piece?

Lack of education, I say… which leads me to close this letter with a suggestion to all serious comic book collectors:

The only treasure map showing the Golden Age and Silver Age comic books that are worth collecting was compiled and published by Ernst and Mary Gerber in 1989 and 1990. It's a two-volume text entitled The Photo-Journal Guide To Comic Books, and is a must-have for the serious comic book collector. I strongly encourage all comic book fans to pick up both volumes at your local comic book shop ASAP. Then, among other vital pieces of information, you'll know who Hyper, The Phenomenal is. Happy hunting.

John Mlachnik, Minnesota

I'm just gonna stick with SUBBY!

Obscure & Scarce Bronze Age Book

I happened to be looking through some old Comic Book Buyers Guide back issues from the year 1979, and came across an incredible ad that you (Gary) ran back then. In the ad you had listed a Detective Comics #1, a Green Lantern #1, and a copy of Showcase #4. I can imagine how much those books would be worth today.

Lastly, I would like to mention that I am an early seventies Bronze Age collector, and a couple of months ago a DC Comics collector from Las Vegas, Nevada, pointed out to me that Larry Harmon's Laurel and Hardy #1 (1972) by DC Comics is an obscure, scarce Bronze Age book that most collectors and dealers I know have never seen! I really enjoy your CBM magazine, so keep up the good work.

Bill Alexander, California

Yes, I can imagine how much they'd be worth today too… however duplicates of those books have only come my way a few times. As for L-H #1 (DC), imagine how few originally sold! More and more "odd" early 1970's books have come to the forefront of collector attention… and rightly so. Many didn't sell well and were not kept by collectors as a general rule. Even when they were coming out and I was buying them from the stands, I only bought one, never thinking that "new" books would ever be in demand. I've talked with lots of other collectors about this and most report a similar story. I'm convinced that early 1970's books (especially my personal passion, DC) are destined to be hard-to-find in grade. I also feel that DC's failed experiment with the 48 and 52 pagers priced at 25¢ are among the most difficult to find in grade. Fewer sold because of the higher price and so much reprint content… when I see true VF or NM with a 25¢ cover price and that tell-tale "48/52 page white circle" I go nuts! I really love 'em! Lower grade copies make WONDERFUL reading and are great to share with your kids… especially those with Golden Age reprints! OK… I'm finished… down off my Bronze Age soapbox… and on to the next letter!

New Fun

Loved the Neal Adams issue (CBM #40). He is a true legend in his field. I really enjoyed Arlen Schumer's interview, it was a real lesson in the history of comic art. The illustrations throughout the article and the color cover section was a treat, it's fun to see comics from my collection and others I'll add to my want list. I look forward to each and every issue of Comic Book Marketplace, keep up the good work.

P.S. How about an article on the "New Fun" series? I know there were only six issues before the name changed to "More Fun," but it was the beginning of the "DC" line and I would like to find out more about it.

Roger Taylor, West Virgina

Only six issues… but what issues!!! Perhaps I can convince my friend Jon Berk to take up your challenge. Also the article "DC before Superman" in Price Guide #13 (1983) addresses New Fun #1-6. Thanks for writing Roger..

My parents made the comics!

Thank you Gary for inviting me to tell my story in CBM. It was nice to hear that my childhood experience with comic books might be of interest to some of your readers.

As for background you requested, my father,

The Case of the missing Four-Colors

An update from Duane Dimock

Dear CBM,

Here's an addendum to my article published in issue #42. After careful calculation based on date, I'm convinced that the following Dell comics are actually the missing Dell Four Colors. It appears that the missing 31 comics perfectly match the publishing time frame. I hope this information will help CBM readers and collectors more accurately understand this "wrinkle" in the fabric of comic history. —Duane

1. Barbie and Ken #1-53-207
2. Ben Casey #12-63-207
3. Bonanza #1-70-207
4. Bullwinkle #1-90-207
5. Cains Hundred #1-94-207
6. Follow The Sun #1-280-207
7. King Leonardo #1-390-207
8. Laramie #1-418-207
9. Leave it to Beaver #1-428-207
10. Lotty and Pepper #1-459-207
11. Man from Wells Fargo #1-495-207
12. Mother Moose Nursery Pomes #1-530-207
13. National Velvet #1-556-207
14. Prince & the Pauper #1-654-207
15. Real McCoys #1-689-207
16. Twilight Zone #1-860-207
17. Untouchables #1-879-207
18. Dozey's Diary #1-174-208
19. Fury #1-292-208
20. Rawhide #1-684-208
21. Beany and Cecil #1-57-209
22. Brenda Lee Story #1-78-209
23. Famous Indian Tribes #12-264-209
24. Jungle War Stories #1-384-209
25. King of Diamonds #1-391-209
26. Ponytail #12-641-209
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31. Untouchables #1-879-210

Rocco Villani, (who passed away in 1982), would have been proud to know that he was part of an era that created a great industry. My mother, Myrtle Hallock, worked side by side with my father for more than 20 years at Western Publishing in Poughkeepsie, New York, and I still feel that some of the best comic books ever published (especially Dell and Gold Key) were printed there.

I remember as a child having huge stacks of comic books in my bedroom. The stacks got bigger every month as my parents would bring home copies of all the new editions that were printed. I especially remember the incredible variety of comic book characters, from Scrooge and Archie... to Mickey Mouse and Donald Duck. What a wonderful life for a kid!

If I had known then what I know now about comic book collecting, one can only imagine. Just think... if it wasn't for families like us who eventually threw out all those old treasures, we might not have the collectors tradition we have today.

At any rate, thank you for the opportunity to showcase my family's experience in CBM. It was an exciting time for me and I am delighted to share it with your readers.

I've enclosed photographs of my father and myself at age 16, as well as several photos of my mother at the company. Every year, my father and I would dress up as Santa and hand out comic books to the neighborhood kids. The photos of my mother were taken during an Annie Oakley character promotion at Western Publishing. As you might imagine, the photos have great sentimental value. Sincerely,

Eric Villani, Hawaii

"Here is the crew waiting for comics to be hand-fed on the conveyor belt. Myrtle, Macie, Evelyn, Stella, Marian, Frank, Helen, Nick Gallop, Jeannette, Mitzi and Olga in front. At this time the books were being wrapped in packages of 20's."

"Here I am, Myrtle Villani, holding the Annie Oakley comic, with Irene. We were asked to try to dress "Western style"–hence the scarf I was wearing. It was always a pleasure to work at Western Publishing Co. Some people called it Whitmans or Western Printing–I was employed there Sept. 1952 and left 1970–(My son, Eric, was born 1952 and had to be 2 months old before I was hired.)"

Eric Villani (me!) handing comic books (Gold Keys) to children, Christmas of 1968, age 16 years.

"I knew Pat Buttram was to be at our County Fair (Dutches County Fair, Aug 1970), and took this picture out of my album to have it autographed. He couldn't believe it was 14 years earlier! Gail Davis finally arrived with Pat Buttram–Gene Autry was supposed to be there but was at his hotel."

Strange serendipitous adventure

Today is Tuesday, October 15th. Talk about "serendipity" or "synchronicity!" Today I received CBM #41. I read the letter section first, so I saw Tony Gleeson's letter mentioning Strange Adventures #114.

First off, I too am awaiting a comics package, to arrive any day now, from John and Diane Hauser (whom I also consider terrific people to buy from). Secondly, he mentions the original issue of the reprint story I wrote the feature on. This would make me ecstatically happy to know, except for the 3rd bizarre coincidence.

Here is where things get pretty weird. A friend of mine purchased an old lot, here in town, with various buildings and an old house. This house was filled with newspapers, magazines and clothes, from the 1930's and 1960's, in huge piles, in the various rooms. This man filled the rooms by actually packing around furniture in the room, until the furniture itself was swallowed up. I prayed there would be comics inside, but two trips had yielded no results. This last weekend I went back for one marathon, inch by inch, search (he planned to burn the building, so it was my last opportunity to go thru and pull any valuable items.)

As I attacked the clutter in one room, I eventually turned up a battered copy of Weird Tales #9. This inspired me to start at one end and, piece by piece, examine the entire pile (you

know that jolt of adrenaline that one comic will give you!) It was a real needle in a haystack experience, but I eventually found about 40 comics, none in very good shape (but, as fellow comic fiends, you know that isn't as important as the joy of finding and saving a few more old treasures from the trash heap.)

There was another room full of old clothes, jars (!?), and trash, that I was going to pass by, but another friend said he had seen some papers in it. I casually climbed the pile and found a small stack of papers, in which was a tattered Showcase #17! Fueled by another shot of that comic collector adrenaline, I started at the front, determined to give it a needle in the haystack search, also. Where there is smoke, there's fire!

After about a half hour of fruitless searching, I grabbed a cardboard box full of clothes. I dumped it out and saw a piece of brown butcher paper lining the bottom. I lifted the paper and (to quote Dave Barry - "I'm not making this up!") there sat a Fine condition copy of Strange Adventures #114, with the cover feature "Attack of the Flying Buzzsaw"! - a personal treasure that had been waiting decades for a weird string of coincidences, to result in my discovery of it!

This happened two days ago and the said comic lays at my feet, on the living room floor, right now as I write this letter and while I read Tony Gleeson's letter, just a few minutes ago. This is one of those weird synchronistic moments that only another collector and old comic fanatic can appreciate, and I'd like to share it with other fans. I'm sure Tony, and all of you, can appreciate this.

If you can't print this letter, I would at least appreciate it, if you could either forward a copy to Tony Gleeson (along with my thanks for his kind comments on my feature), or provide his address to me. Thank You!

P.S. This isn't the only example of synchronicity or serendipity I've experienced over the years of collecting. Perhaps there is room for a column or article on these experiences, in the CBM? I know I enjoy reading about and sharing them. Perhaps title it "Saved From the Rubbish Heap!"

Rolf Gerdau, Nebraska

Great idea! I'd love to see more articles from you, Rolf!

CBM Special Issue?

Enclosed is a check for $60 to cover a subscription renewal. I do have one question. I was leafing through all of my CBM issues from #1 and onwards, and I thought that, at one point, you had published a page of all the covers to your publication. At any rate, I could not find this particular issue in my review. I was looking for this page (or ad or whatever it was) because I had noticed at the time that I missed an 'annual' (?) or special issue (?) that was not in the regular run. Could you please tell me if you ever published such an issue (that was not included in the normal subscription, and if it is in any way still available for purchase? I'd sure appreciate it. Whatever it was, it must have been published between issues #15 through #21 because I think it had a slick cover.

Frank W. Rohr, Florida

The story of the ill-fated CBM Special #1 is a strange one… seems this company in Canada called Bob Overstreet one day back about the time of CBM #12 or so… and said that they were making a comic book collecting kit that would be distributed to Sears stores in Canada, just like their stamp and coin collecting kits. They wanted a special magazine style price guide for the comic kit as well as a magazine about comic collecting. They needed 10,000, one of each item per kit. Bob was super busy at the time and called me to see if Lisa and I would take on the project… we did.

With Bob's permission, we produced a price guide using Overstreet prices. Additionally, we produced CBM Special #1 for the kits. All that was in the Special was 52 pages of recycled articles from CBM 7-14 as well as the cover to CBM #14 with the "4" scraped off of the film to make it a number one. (We were paid so little, that Lisa and I could barely afford the project anyway. So we ordered 10,000 of each item (the guide and the special edition) and we got 10,057 of each from the printer The additional 57 copies caused by a slight printers overrun).

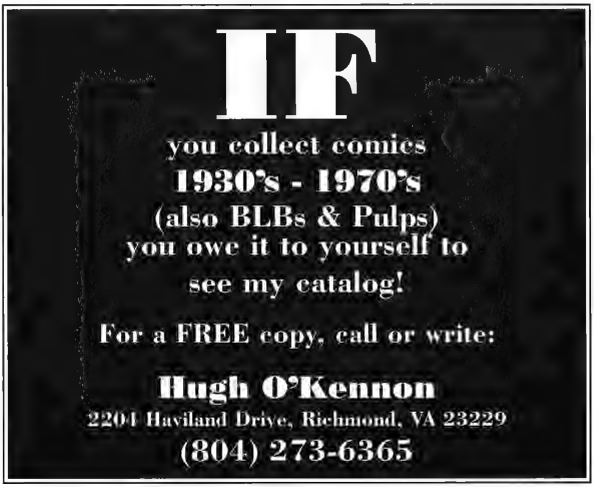
The 10,000 copies of each were shipped to the Canadian company and the kits were made (they sent us one). We later heard through the grapevine that Sears backed out of the deal and the kits never distributed (and likely destroyed). That left about 57 copies of these weird things, which we describe as oddities and not as collectibles.

Although it is technically a CBM publication, the price guide is really terrible… and the Special #1 is just reprints that most everyone has. I always suggest to CBM readers to just skip the Special and read #7-14. They are more interesting anyway, and have much more content.

I hope that fills you in, Frank. Both Lisa and I would like to close the door on this painful and embarrassing moment in CBM history.

Talking to you all like this is a very cathartic tonic… next time I'll tell you about this bully in 4th grade who stole my comics and…

(Continued on page 74)



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7 x 10 1/2	200	33.00	63.00	149.00	46.00	69.00	83.00	36.25	74.00 (500)	28.00 (500)	
	1000	132.00	250.00	595.00	185.00	275.00	330.00	145.00	354.00 (3000)	141.00 (3000)	
Catalog #		**700M2**	**700T**	**700UVT**	**700SL**	**700S**	**700SHL**	**675FB**	**700M**	**675HB**	**See 725DC**
Standard	50	$11.00	$20.00	$52.00	$14.00	$22.00	$26.00	$11.00	$17.50 (100)	$7.75 (100)	$19.50 (1)
7 1/4 x 10 1/2	200	36.25	66.00	168.00	46.00	73.00	86.00	37.00	75.00 (500)	28.50 (500)	175.00 (10)
	1000	145.00	264.00	674.00	185.00	290.00	343.00	148.00	360.00 (3000)	144.00 (3000)	749.00 (50)
Catalog #		**725M2**	**725T**	**725UVT**	**725SL**	**725S**	**725SHL**	**700FB**	**725M**	**700HB**	**725DC**
Silver/Gold	50	$11.00	$21.00	$56.00	$15.00	$22.50	$28.00	$11.00	$18.00 (100)	$8.50 (100)	$19.75 (1)
7 3/4 x 10 1/2	200	36.50	69.25	174.00	49.50	75.00	93.00	38.00	76.00 (500)	31.50 (500)	176.00 (10)
	1000	146.00	277.00	698.00	198.00	298.00	370.00	152.00	366.00 (3000)	162.00 (3000)	775.00 (50)
Catalog #		**775M2**	**775T**	**775UVT**	**775SL**	**775S**	**775SHL**	**738FB**	**775M**	**738HB**	**775DC**
Super Gold	50	$12.00	$22.00	$62.00	$15.00	$23.75	$30.00	$12.00	$18.50 (100)	$8.75 (100)	$19.95 (1)
8 1/4 x 10 1/2	200	39.50	72.50	198.00	49.50	79.00	99.00	39.75	78.00 (500)	32.00 (500)	177.00 (10)
	1000	158.00	290.00	798.00	198.00	316.00	396.00	159.00	372.00 (3000)	168.00 (3000)	798.00 (50)
Catalog #		**825M2**	**825T**	**825UVT**	**825SL**	**825S**	**825SHL**	**775FB**	**825M**	**778HB**	**825DC**

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Attack of the Giant Spiders!

By Pat S. Calhoun

There are various archetypal concepts that were virtual obsessions during the pre-Code fantasy and horror years, and comic collectors who treasure that era still embrace these imaginative icons and enshrine them in little sub-genres. This is especially true when the book features the concept on its cover, and one notices that issues offering atomic-bomb-blast or decapitation covers (to cite two prominent examples) command a higher value in the marketplace. In this light we shall examine three books that must henceforth be filed under the sub-genre heading of "Giant Spiders". While the best giant spider cover is a debatable topic, for inside-and-out total concept packaging, Fox's *Feature Presentation* #5 (April 1950), The Black Tarantula, heads the list. This 29-page story is the first original four-color horror novel. It takes the conventional Victorian gothic atmosphere of old world vampire legends, and fuses it with those most important ingredients of four-color fifties fantasy, a breakneck pace and a lurid palette.

Feature Presentation #5 (Apr 1950) is the first original graphic novel in the horror genre. Amazingly, Fox packaged The Black Tarantula as if it was a reprint of a popular novel.

Count Rorret terrorizes a village with his ability to transform into a vampire tarantula and suck the life from hapless victims who become his undead followers. But one villager is possessed of a bit of old world lore that might unlock the creature's weakness. The story barrels along, full of intriguing incidents, like when the vampire manifests himself as a nightmarish "shape"–large enough to cram unfortunate folks into its mouth- and cuts a swath of death through the village in a scene that culminates in a wonderful full-page panel.

It looks like Fox was impressed with Fast Fiction's success at packaging classic novels (since he borrowed their "hardback" cover look of tilted image and simulated spine) but didn't want to go through the hassle of licensing anything–so he had his staff start from scratch, and they produced this uniquely entertaining extravaganza. This book got some good press recently in its incarnation as a Star reprint, with an L.B. Cole "giant spider" cover but deserves further mention in its original appearance with its historical significance underscored. And the Fox cover is a nice simple statement of what the story is about.

The second entry, from the fantasy powerhouse of Atlas, *Adventures Into Terror* #15 (January 1953), has a cover that's vastly superior to the accompanying tale inside. Joe Maneely vividly defines the quintessential horror of the giant spider concept–with the human caught fly-like in its web as the fanged fiend approaches. "Trapped by the Tarantula" is one of those "miser living alone in mansion luring criminals who imagine an easy kill and a waiting fortune but find out too late they've been baited into a monster's den" chestnuts–still somewhat amusing despite utter predictability.

This issue also contains a Stan Lee anti-Commie yarn, and a creepy crime caper of a lion-tamer who's an abusive husband and his pushed-over-the-brink wife who plots his demise. Then there's a fable of supernatural vengeance with a murderous assist from the hungry inhabitants of an alligator farm. But not much can be said for the formula filler of "The Woman Who Wasn't", where a greedy fool tries to steal ancient treasure guarded by the Gorgon. All in all, with tarantulas, wild circus animals, rampaging 'gators, and the Gorgon's snakes-*Terror* #15 is a real compendium of dangerous critters.

The final giant spider entry is my own candidate for the greatest cover in the overgrown arachnid file, from a title prefectly linked to this cult-classic subgenre. *Web Of Mystery* #8 (April 1952) features a cover that goes way over the top, adding an element of sexual menace to the usual horror trappings. "The Haunts of Devil's Lake" inside, while it's an OK yarn, can't match the raw power of that ultimate cover. And rather than being a giant spider story, it's a tale of zombies in an underwater cavern, but Mario Rizzi gets in some superbly-staged panels.

The second story features unusual art by Ace's star artist, Lou Cameron. While Cameron most often inked his own work-

which resulted in one of the more gloriously decadent styles of the period–here his style is muted by Rocco Mastroserio's inks. Still, the art is handsome, but "Fury of the Macabre Mannequins" doesn't tie together as a strong story.

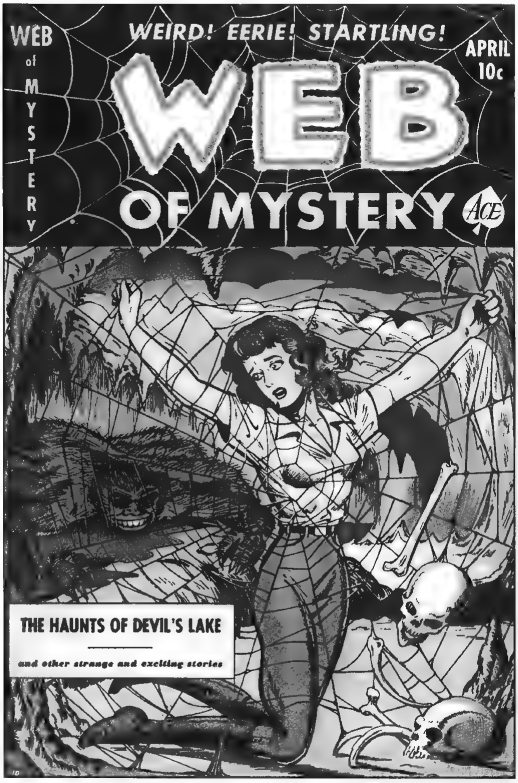
"Genie of the Jewel" is readable, with quirky and intelligent art by Louis Zansky (who drew many of the early *Classics Illustrated* issues), but again, less than compulsive. And "Wraith of the Battle Vest" is a tired tale that did not rouse Mike Sekowsky to outdo himself on the art either.

Still, Cameron is cause enough to collect Ace. He's more than just a stylist; he works hard to include a lot of imaginative imagery that enhances the overall narrative. And sometimes Ace's other creators rose to the occasion–providing that satisfying combination of good writing and good art.

(Later in 1952 Ace started their famous series of "Double-Novel" paperbacks, two "flipover" crime, science fiction, or western books (giving you, in essence, two "front" covers as well) for 35 cents. The SF books are particularly well-remembered, bought and read by many of the same kids who were reading the SF-driven comics of the early Silver Age.)

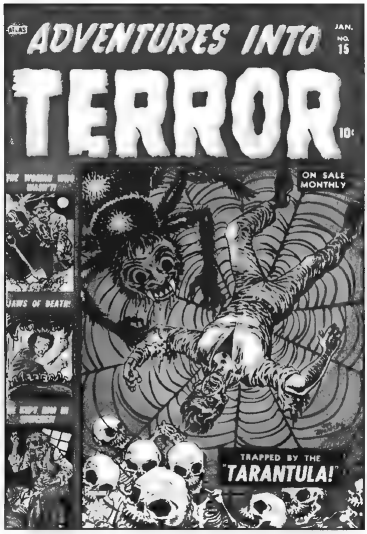
There are many other great "spider" stories and covers from comics of the pre-Code days. ACG's flagship title, *Adventures Into The Unknown*, deserves an honorable mention for having two giant spider covers: one on #33–another "woman in the web" with a skull-headed spider, and #50's lead-story cover for "Vampire Spider". And the "glimpsed in Gerber" award goes to *Witches Tales* #12–with a cover done for Harvey in a vein similar to that sizzler for *Web Of Mystery* #8. After the Code, Hollywood got into the act; 1955's "Tarantula" was one of the best monster movies, and 1957's "Incredible Shrinking Man" (both films were directed by Jack Arnold) featured an inverse take on the giant spider–as the shrinking man battled a normal-sized spider that seemed huge compared to him. ■

The contrasting beauty of the victim and the bestiality of the attacking monster on the cover of Web Of Mystery #8 (Apr 1952) create a powerful image... adding a sensual terror to the fantastic peril.



Pat S. Calhoun is the author/co-author of several Overstreet Annual Price Guide *feature articles, and his 'Weird Words' column in* CBM *is now in its sixth year.*

Adventures Into Terror #15 (Jan 1953) exudes a raw power that crawls off the page... and down your spine. The cover artist, Joe Maneely, was one of the great creators at Atlas, and turned out a large number of covers for them in all genres.



The BIG EIGHT were 1st rate!

By Michelle Nolan

CALL IT A GILDED AGE WITHIN THE GOLDEN AGE. For a short time in the early 1940's, DC virtually perfected the art of the comic book with its much-loved and fondly remembered "Big Eight" series of monthly anthologies. These handsome 68-page, 10¢ gems with wide pages and beautiful colors were bursting with star-spangled heroics. They were comic books the likes of which we have never seen since. They perfectly exemplified the best of what comic books could do… inspiring awe and affirming moral values. They captured the imaginations of millions of youngsters (and perhaps quite a few of their parents, as well).

World War II and economics soon got in the way of the page counts of all the books and the publishing schedules of several. The end of the Golden Age eventually spelled doom for five of them. But for a while, these comic books were, if not the peak of perfection, certainly the height of heroics!

This column will be a little more personal than most, because DC's "Big Eight" were the comics that most inspired me to become a life-long collector. But I hope that in telling the tale of my experience with "The Great Eight," you'll laugh and learn a little along the way.

I had no idea that on that milestone day in 1957 or 1958, when I breathlessly scooped up a copy of *Mutt & Jeff* #7 from 1943 at a second-hand book store, it was to begin a quest that lasted nearly four decades.

The house ad for the February, 1943 issues of the "Big Eight". is taken from that very issue of *Mutt & Jeff*! As a nine year old, I could only drool and dream over the fabulous comics pictured! I had begun collecting comics in 1956, just a year or two earlier, so only three of the titles were familiar to me.

There were the familiar figures of Superman and Lois Lane on the cover of *Action Comics* #57 and Batman and Robin on *Detective Comics* #72. A third title was familiar, too—but who was that on *Adventure Comics* #83? Sandman? Who in the world was Sandman?

Although her character was familiar, what was Wonder Woman doing in a comic book entitled *Sensation Comics* #14? Didn't she have her own comic title back then? (A later look at the company's list of publications on the inside front cover confirmed that Wonder Woman did, indeed, have her own comic too).

As for Green Arrow and Speedy...well, I was used to seeing them in the back pages of *Adventure Comics* and *World's Finest Comics*, but their stories were always only half as long as the tales of Superman and Batman. Even Wonder Woman got longer stories. Could it be that the Emerald Archer and his boy buddy had somehow hit the bullseye in *More Fun Comics* #88?

And what in the comic book world were *Star Spangled Comics* #17, *Flash Comics* #38 and *All-American Comics* #47?

Who were the Guardian and the Newsboy Legion? Who was this funny looking version of The Flash? I thought he was a new character I had been hoping to see some more of after already reading Barry Allen's first two appearances in *Showcase*. And as for Hop Harrigan… what in the world!? That grinning blond guy in the circle at the top left side of the comic–The Green Lantern–looked a lot more interesting! (Little did I know until many years later that this cover appearance was the highlight of Hop Harrigan's career!)

Previous Page: Classic House Ad from Mutt & Jeff #7 featuring DC's Big Eight issues for Feb 1943.

ALL COVERS & ART © 1996 DC

Literally a whole new world of comics had been opened up by this captivating but incredibly frustrating house ad! However, it seemed as though these comics were (to steal a phrase I was just becoming acquainted with at about that time) Gone With the Wind! They might as well have existed on an alternate Earth!

Oh, you mean these characters really did exist in another version of comic book reality? Now maybe you can see why so many young comic book readers–especially those on the cusp of an emerging fandom–so readily accepted the wonderful hokum propagated by Julius Schwartz and Gardner Fox in the early 1960's! By the time stories like "Flash of Two Worlds!" and "Crisis on Earth II!" appeared, I was in my early teens and eager for any remotely plausible explanation of what had happened to this wonderful world of old-time heroes.

Perhaps it was different for lucky collectors in other areas of the country–and, to be sure, some of the early comic book dealers ferreted out catches of the Big Eight!–but by 1961, I still had not been able to come across a single one of those eight treasures from February 1943, or any year before 1946. And I tried, oh how I tried! I looked in every used book store I could, every weekend I could. I pleaded with every older person who might have comics put away in an attic. I put ads in the "Kids' Classified" in the newspapers. Oh, sure, I had been fortunate enough to uncover a few issues from the late '40's and early '50's, mostly *Action*, *Adventure* and *Detective*, but nothing like these beautiful gems from February 1943! There's no doubt about it–they seemed to have vanished from the face of the Earth!

It got to the point where I used to dream about finding those eight comic books. I wouldn't say I was obsessed with finding them, but it was close. Old-time characters from other companies, such as Quality's Plastic Man, Fawcett's Captain Marvel and Harvey's Green Hornet, were interesting enough on a second-hand basis in the late 1950's, but everything seemed to pale in comparison with the Big Eight!

It wasn't until many years later that I was to learn that the Big Eight issues pictured from February 1943 were near the end of their peak period. Indeed, that period had begun only a little more than a year earlier, when the "Big Six" had become the "Big Eight" with the introduction of *Star Spangled Comics* in October 1941 and *Sensation Comics* in January 1942. And that peak period ended with the issues of July 1943, which were the first 60-page issues (except for *All-American*, which became 60 pages after its July 1943 number).

Soon the page count was cut to 52 and war-time paper restrictions crimped the publishing schedule of four of the titles. Only *Action*, *Detective*, *Star Spangled* and *Sensation* remained true monthlies all the way through the war, although seven of the Big Eight had resumed full monthly publication by the middle of 1946. The eighth title, *More Fun*, dropped super heroes with #107 (January/February 1946) and became a humor comic for its last 20 issues, providing a foreboding clue to what would happen to so many of the Golden Age Greats!

Collectors rich enough to have long runs of Big Eight titles generally collect all of their 1940's issues, but they were at their peak for only some 18 months! But, of course, I had no clue about that in 1958. All I knew was that comics had long ago reached some magical state of nirvana, and I only wanted to know how to share in it, even second-hand!

But it wasn't until high school days had ended in the mid-1960's that I was to discover my first of those eight specific issues–*Detective* #72, with the classic "License for Larceny!" Batman and Robin cover. Oh, how I loved those alliterative titles! I can well remember several of my high school and college writing instructors telling me that alliteration was a contrived writing device and that I should avoid it. But, thank heavens, I never took their advice. I learned to lavish love on alliteration to the limit! (Sorry about that–I couldn't resist!)

By the time I discovered *Detective* #72 for maybe $8 on some early dealer's price list circa 1966, I had become well aware that the anthology, not the single-character theme, was the dominant form of comic book publishing throughout most of the 1930's and '40's and even well into the '50's. Later I was to learn that no fewer than 35 comic book titles were entirely or basically monthlies in 1942, including the Big Eight, with another dozen or so titles coming out every month

CBM CHECKLIST

Costume heroes appearing during the peak of DC's Big Eight monthly comics (1942–May 1943).

1. Action Comics
Superman, Vigilante, Zatara, Mr. America/ Americommando.

2. Adventure Comics
Sandman & Sandy, Starman, Shining Knight, Hourman (last in #83, Feb 1943), Manhunter (first in #73, Apr 1942).

3. All-American
Green Lantern, Atom, Dr. Mid-Nite, Sargon the Sorcerer.

4. Detective Comics
Batman and Robin, Crimson Avenger, Boy Commandos (first in #64, Jun 1942), Air Wave (first in #60, Feb 1942).

5. Flash Comics
Flash, Hawkman, The Whip, The King.

6. More Fun Comics
Aquaman, Doctor Fate, Green Arrow, Johnny Quick, Spectre.

7. Sensation Comics
Wonder Woman, Wildcat, Little Boy Blue and the Blue Boys, Mr. Terrific, Gay Ghost, Black Pirate.

8. Star Spangled Comics
Star Spangled Kit and Stripesy, Robotman (first in #7, April 1942), TNT & Dan the Dyna-Mite (first in #7), Tarantula (last in #19, April 1943).

in 1943 (although several had begun being published earlier on a more sporadic basis).

How dominant were the Big Eight in 1942 and 1943? Almost totally so, it turns out (and here is about as good a place as any to acknowledge the help I received writing this while using the research of fandom's two greatest indexers, Howard Keltner and Jerry Bails, along with information from the current king of the issue indexers, Dan Stevenson).

In 1942, DC led all comic publishers with 139 new issues, and 96 of those were Big Eight titles. Do you realize those 96 issues represented more new comic books than any other entire company published that year? Dell was the No. 2 publisher in 1942 with 95 comics, followed by Fawcett with 77, Quality with 68 and Timely (Marvel) with 65. Now you can see how truly great were the Big Eight! Dell published five monthly titles, but no one else issued more than three that year.

There were no fewer than 36 different costume and super heroes represented in the Big Eight in 1942 and 1943! Consider that the first of these, Superman, had debuted only 3 1/2 years before (in *Action* #1, June 1938), and you can see how quickly DC seized market domination with the Big Eight. Theirs was no idle boast about being "Tops in Monthly Comics Magazines!" And in this burgeoning field of comic book publishers who by the end of 1949 had produced at least 94 monthly titles at some point in those 15 years (ranging from *Famous Funnies* #1 in 1934 to the first issue of *Sweethearts* (#68) in 1948).

After acquiring *Detective* #72, I somehow stumbled on a copy of *Star Spangled* #17 a couple of years later, and soon traded for a copy of *Adventure* #83 (with an issue of *Marvel Mystery*, if I recall). *Adventure* #83, by the way, marks the first departure of one of DC's original "cover-caliber" super heroes–The Hourman! Thanks to Jerry Bails' wonderful DC index published earlier in the 1960's, I had become aware of how fleeting was the fame of some of the wonderful characters in the Big Eight.

After acquiring those first three issues from February 1943, I figured I could get the other five whenever I ran across affordable copies. After all, with the growth of comic book stores and conventions in the 1970's, how hard could they be to find? They must be out there somewhere! Little did I know in 1970! For one reason or another, I didn't add the fourth until the mid-1980's, and that was the *Action* #57, featuring one of Superman's earliest battles with The Prankster, Crime's Comedy King! That issue, by the way, is probably the most common of the eight, based on how many I have seen of all eight titles.

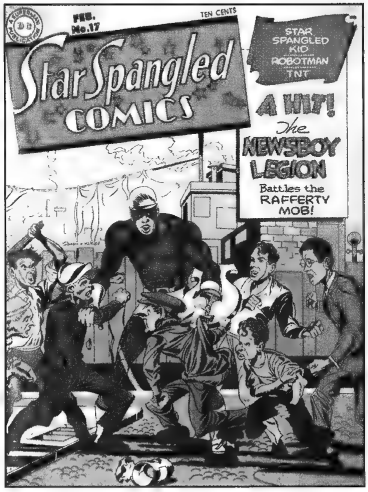
A couple of years ago, I ran across an affordable copy of *Sensation* #14 from my friends Walt and Mary Ann Gerson in Salem, Oregon, although by this time the definition of "affordable" had become a figure in the $70 range! By that time I was fortified with five of issues of the February 1943 Big Eight (and a lot of others from that same period), so I decided I had to have the other three! Well, I would not have believed how hard these three would be to find in "good" or "very good" condition (I couldn't afford better condition and I didn't want lesser). I was beginning to believe I was jinxed! Would I ever complete the Great Eight?

That became my primary goal for the 1995 San Diego comic convention. Bill Ponseti from *More Fun Comics* in New Orleans, apparently touched by my wheedling and even a bit of groveling, sold me that issue of *More Fun* #88 (ironically enough, true story!) for a bargain price (I won't tell, Bill!). Now I had six of those beauties! But try as I might, I couldn't locate any copy of *All-American* #47 or *Flash* #38! Thinking about it seriously (or as seriously as one can take these matters), I suddenly realized–right there on the floor next to John Hauser's table, where one can find incredible goodies but not usually *All-American* #47 or *Flash* #38–that I might not find those last two issues, even though I had set aside a special fund of about $300 for them.

All-American #47 is uncommon, and maybe even scarce for a good reason: Hop Harrigan was on the cover, not Green Lantern! DC (or, more properly, Max Gaines' *All-American* line of titles) immediately rectified that by putting the Emerald Gladiator back out front. But good old Hop was causing me a problem, more than 50 years later, until–bingo!–I discovered a copy (available for $100 or so), because it had some tape on the spine (even though it was beautiful otherwise). I can't remember from whom I bought it, though, because just about that time someone came over to tell me that one of my oldest friends in comics–Dave Alexander–had a copy of *Flash* #38!

Well, I just knew this would be it! And it was, even though I had to plunk over $225–a very fair price, by the way–for a solid fine copy! To heck with the money, I said after driving a not-so-hard bargain (hardly my usual attitude, as anyone who knows me as "Princess Penurious" can attest!)–I wasn't going to wait for a lesser-grade *Flash* #38! Dave was delighted to learn that was the end of a four-decade search! Don't ever give up your dreams–sometimes they do come true. ■

The House Ad shown on page 15 features All-American #47 (with its Hop Harrigan cover that probably didn't sell well at the stands), Adventure #83 (Hourman's last issue), and Flash #38 with the "School for Crime" cover. This cover may have been inspired by the Warner Brothers film "Crime School" and is one of the more difficult Flash issues to find.


FEB. No.17
TEN CENTS
Star Spangled COMICS
STAR SPANGLED KID and ROBOTMAN TNT
A HIT! The NEWSBOY LEGION Battles the RAFFERTY MOB!

Star Spangled Comics #17 featured the classic Simon and Kirby hit... Newsboy Legion!

Michelle Nolan is a nationally recognized collector and researcher of comic books from the '40s through the '60s. In real life Michelle works as a freelance journalist.

HERE IT IS AGAIN NORT!... THOSE STRANGE LINES...THEY MUST BE ARTIFICIAL AND MADE BY INTELLIGENT BEINGS!
BUT, PROFESSOR, THAT'S IMPOSSIBLE! YOUR SCANNER IS FOCUSED FIFTEEN MILES BELOW US...FIFTEEN MILES DOWN INTO THE EARTH!
THE EDITORS GUARANTEE THAT THIS IS ONE OF THE MOST ASTONISHING STORIES YOU'VE EVER READ!

© 1958 IACP

In 1993 comics historian Robin Snyder completed exhaustive research establishing that the most prolific writer of comic books is Paul S. Newman. With 4121+ scripts covering every conceivable genre and amounting to over 35,600 pages of comics for over 360 different titles–it seems unlikely that any pretenders to the throne shall usurp his crown. It is ironic that the king of the comic book writers is still an unfamiliar name among many students of the four-color form; this article hopes to help remove the veil of anonymity that has cloaked Paul S. Newman through the course of his 48-year career. Just his 26-year 100+ issues of *Turok, Son of Stone* and his 25 years of scripting The Lone Ranger constitute a body of work that stands as a significant contribution to the industry. Add in scripts for titles that include *Archie, Beware, Doctor Solar, I Love Lucy, Jungle Jim, Romance Diary, Strange Tales, Superman, True Crime Cases, Yosemite Sam,* and *Zulu*–and the portrait begins to emerge of a versatile and dedicated comic book professional.

Newman would add fast and dependable to his description, pointing out that those two qualities were what endeared him to the editors of almost every company that published comics in the last five decades. In addition to the comic books, Newman also wrote five syndicated newspaper comic strips (including "Tom Corbett–Space Cadet" and "The Lone Ranger", after Fran Striker died in an auto accident), and- believe it or not–all that was but a means to fund his work writing for the stage and screen, which he always envisioned as his true calling. With that as introduction, let's let the king tell us the story of his ascension.

Paul S. Newman

Interviewed by Pat. S. Calhoun

The Sultan of Scripts...

An interview with the most prolific comic book writer.

Pat S. Calhoun: *When and where were you born?*

Paul S. Newman: 1924 in New York City.

Calhoun: *You sent me some background material, and it mentioned your World War II work in a "bomb squad". That sounds interesting...*

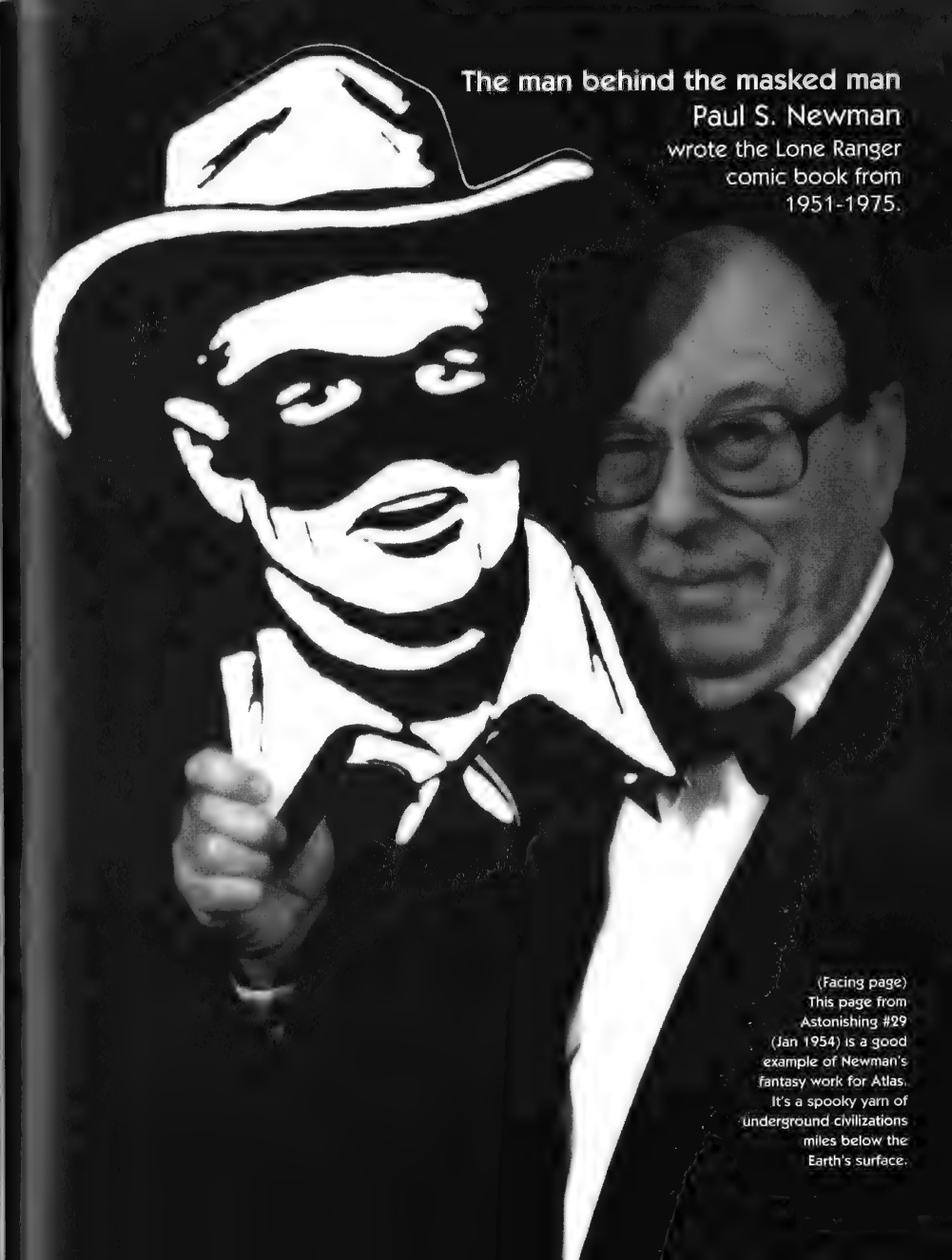
Newman: I spent about six months in bomb disposal. We dug up bombs that were later detonated. The only one I dismantled myself was a booby-trapped German tank in France, but anyone with the training could have done it. It was quiet work...

Calhoun: *And after the war your family knew people involved with the "A Date With Judy" radio show so you wrote them a sample script.*

Newman: The people there liked it, but said it was so visual that it would be better for comic books. So they sent me over to DC–who published the comic book version of the show. They liked it too, and after half-a-dozen rewrites it was ready for publication. So I started writing it regularly as well as another humor book, Buzzy.

Calhoun: *Did you do anything else for DC back then?*

Newman: Well, they'd just started *House Of Mystery,* so I wrote some spooky stories for that, and they also gave me a western title. But I



(Facing page)
This page from Astonishing #29 (Jan 1954) is a good example of Newman's fantasy work for Atlas. It's a spooky yarn of underground civilizations miles below the Earth's surface.

CBM CHECKLIST

370 Comic Book Titles with stories by Paul S. Newman

Adam 12
Adventures Into Terror
Adventures Into Weird Worlds
Adventures Of Tom Sawyer
Air War Stories
Airboy
Aladdin And The Wonderful Lamp
Alexander The Great
Alice (New Adv. In Wonderland)
All True Crime
Alvin
American Air Forces
Annie Oakley
Apache Kid
Archie
Around the World In 80 Days
Around The World/ Under The Sea
Astonishing
Attack
Avengers
Barney Google
Battle
Battle Action
Battlefield
Battlefront
Beatles, The
Beep-Beep The Road Runner
Behind Enemy Lines
Ben Bowie
Ben Casey
Beneath The Planet Of The Apes
Benny The Ball & Spook
Best Of The West
Best Western
Betty And Veronica
Beware
Beyond The Black Hole
Billy Ray Cyrus
Bob Steele
Bobby Benson's B-Bar-B Riders
Bon Voyage
Bonanza
Bonkers
Boots And Saddles
Boris Karloff Tales Of Mystery
Boris Karloff Thriller
Boy And The Pirates
Boy's Life
Buck Jones
Buck Rogers
Buffalo Bill, Jr.
Bugs Bunny
Burke's Law
Butch Cassidy And The Wild Bunch
Buzzy
Cadet Gray Of West Pt. (Edison Prize)
Campus Romance
Captain And The Kids

needed more work, and when I saw at a newsstand that there were dozens of comic publishers–I started to look them up. I wrote for Hillman, Fawcett, Ziff-Davis, Avon, St. John, and for the powerhouse group at Timely who became Marvel.

Calhoun: *Ed Cronin at Hillman was a great editor.*

Newman: He was like a proctor at an English prep school. He wore a pince-nez, parted his gray hair perfectly, dressed well–with suspenders and ties, and had great posture. We'd talk over plot ideas; he was good to work with. I worked some with Tex Blaisdell there too.

Calhoun: *You got to Timely/Atlas just as they were expanding into the genre market. That was good timing.*

Newman: Maybe they expanded because I had arrived... (Laughter)

Calhoun: *I really like those Atlas fantasy books, with five stories per issue–fun stuff...*

Newman: I started there on humor stories for *Patsy Walker* and *Hedy Devine*. I worked with Al Jaffee on *Jeannie*. Then Stan Lee wanted me to write some horror for their titles like *Journey Into Mystery* and *Marvel Tales*. So I wrote some of those. I enjoyed that very much because I'd read a lot of science fiction and fantasy as a youth. I read many books by the English author Algernon Blackwood. I liked stories with twisted endings.

Stan called me in one day and said, "I need a horror story fast, Paul. I'll give you the plot. A man checks into a hotel and is assigned to room 13." Stan paused, and I prodded him to go on. "That's it," he said. "Make it five pages."

Calhoun: *I think I have that story!*

Newman: But you have to be careful with Stan. They published enough fantasy that he'd often give the same idea to a couple of writers. Stan also convinced me that I could write for the romance titles. Stan was always an enthusiastic co-creator, with a tremendous sense of warmth and imagination. It was fun working with him.

Calhoun: *Were you there during the 1957 "Atlas implosion" when they had to fire everybody?*

Newman: No, I was lucky. Most of the publishers were gathered around the "1940s" area, and I found that a script that one wouldn't buy could usually be sold to another... a block or so away. The only big publisher I wasn't selling to was Dell. So once a month I'd go down to 23rd Street and talk to George Brenner at the Dell offices. They liked my work, but didn't have anything for me. My father had told me never to abandon a good contact; so I kept going over there, and finally George said, "We'd like you to try writing *The Lone Ranger* for us." That was a turning point in my comics work.

The masked author writes again! Caricature of Newman is by Roy Doty, who collaborated with Paul on the syndicated "Laugh In" strip.

They flew me to Detroit to meet with the masked man's creators, George Trendle and Fran Striker. Striker wrote the radio show and the newspaper strip, but he was so imaginative and wrote without an outline that when the strip was collected for a comic too many inconsistencies would show up. So they gave me a list of "do's and don'ts", and that was all I needed.

Calhoun: *Didn't Striker also create The Green Hornet?*

Newman: The Green Hornet is the Lone Ranger's grandson... or the grand-nephew of Dan Reid, the Lone Ranger's nephew. It's an interesting connection.

At any rate, soon after that, I went exclusive with Dell, until I realized that even their generous contract couldn't equal what I'd get freelancing. But at the time, they gave me *Indian Chief* and later *Turok*. It was a good company to be with while the Comics Code was shaking down many of the other publishers.

I remember a funny thing about that contract with Dell. I was discussing it with two of their top executives–it said I couldn't write comics for any other company, that was OK. But I wanted to make sure I could still write my plays and film scripts. I asked and one said, "We don't stop our chief engineer from playing with his model trains at home; that's his hobby." It's the corporate concept of the creative process.

Calhoun: *Were you influenced in your Lone Ranger writing by the radio or TV shows.*

Newman: No... but sometimes the radio people would see the stuff I turned in to Dell and borrow a little. Since radio took a few weeks to package and comics took several months, the borrowed versions would air long before the comics saw print.

Calhoun: *You did write a lot of comics based on TV shows...*

Newman: Well, that was at Dell. *Have Gun Will Travel, Ben Casey, Peter Gunn*, and all 35 issues of *I Love Lucy*.

In fact here's a daily schedule which includes *Lucy* and *The Lone Ranger*... 9:00 AM to 11 AM 6-page *I Love Lucy* story; 11:00 AM to 12:30 PM *Lone Ranger* plot; 1:30 PM to 4 PM *Lone Ranger*

story; 4 PM to 6 PM *I Love Lucy* plot; 8:00 PM to 10:00 PM work on play.

In the 1950s I was writing 1,000-2,000 pages a year, and when you add in all the plots editors rejected–just about as many as I sold–it was a vast amount of plotting and writing. But I was quick. Robert Kanigher and Joe Gill, two of the other contenders in the "most prolific" category, had the advantage, being their own editors.

Calhoun: *Where did Joe Gill work?*

Newman: Mostly at Charlton. I tried writing for them, but the page rates were way too low.

Calhoun: *So you had a lot of plots rejected?*

Newman: Yes, a whole 'nother 5,000. But I could come up with plots easily. I'd make margin notes in my reading, and ideas were everywhere. I remember once my kids tied up the babysitter while playing cowboys and Indians, so I wrote a Nancy story where she's babysitting and the kid builds a jail cell around her with his Erector set. After hearing about the mysteries of the "Bermuda Triangle" I wrote about Yosemite Sam being out in his ship and plagued by the effects of the "Carolina Circle".

Calhoun: *What would a finished script look like?*

Newman: I would break down each page into six panels, and try to make sure I didn't end up with any pages of "talking heads", then type in the panel descriptions and dialog.

Calhoun: *Can you name some of the writers who have influenced you?*

Newman: Dumas, Doyle, Verne, Ray Bradbury, Stanislaus Lem, John Collier, Fielding, O. Henry, Defoe, Tom Sharpe, Malcolm Bradbury, and Ishmael Reed.

Calhoun: *You did a lot of movie comics for Dell and Western. What was the process there?*

Newman: Well, they'd give me a copy of the script, and I'd stick to it as close as possible, using as much of the dialogue as I could. The most interesting one was "Yellow Submarine". I'd written the *Life of the Beatles* book, so they asked me to do another one too; they wanted it to be on sale when the movie opened. But I had to improvise an ending. The script really didn't have one–just a song. I'm too tight a plotter for that, so I came up with something dramatic and visual.

Calhoun: *Some of those movie comics are fun to read, the book-length cover-to-cover format is unbeatable.*

Newman: Sure. I especially liked "55 Days of Peking" and "Zulu".

Calhoun: *Your first by-line was on some obscure pre-Code horror title?*

Newman: Yes. "Death Trap" from *Beware* #14 by Trojan in 1953. After a couple of others in *Beware* it didn't appear again in comics until *Turok* #97 in 1975.

Calhoun: *A lot of anonymity...*

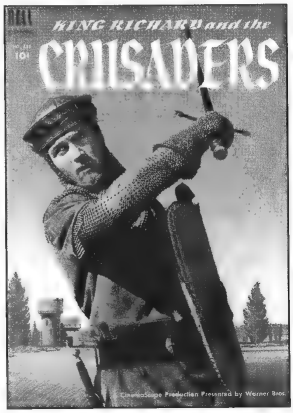
Newman: Well, my name was always on the check, but as Jerry Bails pointed out, the lack of credit didn't allow guys like me to build up a constituency. And I didn't own anything I wrote–fine print on the back of the check covered that. I happen to be a fascinated student of 17th and early 18th-century English comedies. I have a collection of about 50 first editions from this period. In one of my books, I read about a contract between a writer, Richard Brome, and the theater that produced his plays. It gave the theater copyright to the plays, and that was in the 1640s–so creators have been getting screwed for a long time.

Calhoun: *Of course the classic comic book story of that kind is Siegel and Shuster's nightmare battles with DC over Superman. I have a print of the first Superman cover from 1933 by my desk, and when I'm thinking of creator exploitation I've fallen prey to I look over and say, "Same old stuff, guys!"*

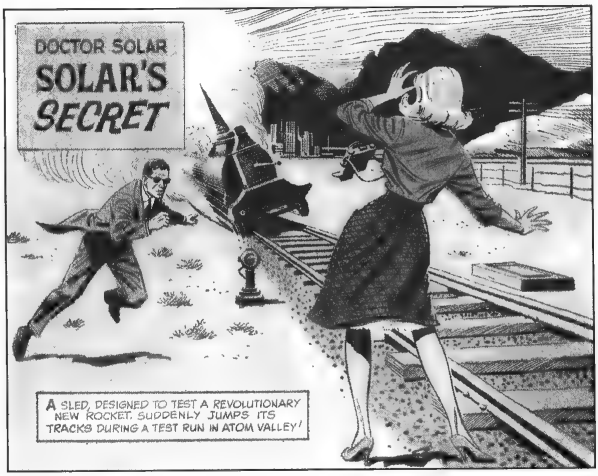
Tell us how Turok got started.

Newman: Turok was created by Matt Murphy, an inventive editor at Dell, who could have been a big deal in the Silver Age if Dell hadn't been such a conservative company. Most

The cover of one of Paul S. Newman's many movie adaptations for Dell. The film was based on Sir Walter Scott's novel, "The Talisman" and published in comic book form as Four Color #588 (Oct 1954).



Paul S. Newman assisted Western editor Matt Murphy in the creation of Doctor Solar and wrote the first few issues of the title. This is the first page from Doctor Solar #1 (October 1962).


DOCTOR SOLAR
SOLAR'S SECRET
A SLED, DESIGNED TO TEST A REVOLUTIONARY NEW ROCKET, SUDDENLY JUMPS ITS TRACKS DURING A TEST RUN IN ATOM VALLEY!

Captain Carvel
Captain Video
Checkmate
Cheyenne
Chief
Christmas Treasury
Cisco Kid
City Surgeon
Classic Comics
Combat
Combat Casey
Combat War Stories
Cowboy In Africa
Cowboy Love
Cracky
Crime Detectives
Crime Mysteries
Crime Smashers
Crusader Rabbit
Curly Kayoe
Daffy Duck
Dalton Boys
Daniel Boone
Darkwing Duck
Date With Judy
David And Goliath
Davy Crockett
Dear Nancy Parker
Deputy
Doctor Solar
Dolly
Drumbeat
Ducktales
Durango Kid
Ellery Queen
Elsie The Cow
Ensign Pulver
Exciting Romance
F-Troop
Faithful (True Love Tales)
Fall Of The Roman Empire
Fantastic Voyage
Farmer's Daughter
Fat Albert
55 Days Of Peking
Flash Gordon
For A Night Of Love (Emile Zola)
Francis, The Talking Mule
Freedom Agent
Fritzy Ritz
Frontier Romances
Frosty The Snowman
Funny Animals
Fury
G. I. Combat
G. I. Joe
Gangsters Can't Win
Gene Autry
George Of The Jungle
Ghost Rider
Girl Confessions
Girl From U.N.C.L.E.
Governor And J.J.
Grand Ole Opry
Gray Ghost
Great Race
Green Hornet
Grey Ghost Of The Confederacy
Grimm's Ghost Stories
Gulliver
Gunslinger
Gunsmoke
Hallelujah Trail
Haunted (This Magazine Is Haunted)
Have Gun, Will Travel
Heckel And Jeckel
Hedy Divine Comics
Helen Of Troy
Hennesey
Hercules
Hercules Unchained
Hi-Yo, Silver!
Hogan's Heroes
Honey West
Honeymoon
Hopalong Cassidy
Horse Soldiers
House Of Mystery
How The West Was Won
Huckleberry Hound
I Love Lucy
I Spy
Indian Chief
Indian Fighter
Invaders
Invisible Boy
J. F. Kennedy
Jace Pearson Of The Texas Rangers

of their stuff was licensed properties and TV and movie material (much of which I wrote). But Matt liked original adventure characters, and after explaining the Turok concept to Gaylord DuBois (another contender in the "prolific playoffs"), had him write the first seven issues. Matt also had a hand in Doctor Solar (which I wrote and Bob Fuje–a great artist–drew) and Magnus and Mighty Samson. He's one of the brilliant unrecognized talents of that time in comics.

Calhoun: *Then you took over* Turok, *and it became your longest-running assignment...*

Newman: I made some changes. I made Turok older and Andar younger. I admired the work, and became friendly with Alberto Giolitti, the main artist on the strip. Speaking of changes, I'd like to address Valiant and Topps' revamping of Turok and The Lone Ranger.

Calhoun: *I saw where you said, "Where the art of Alberto Giolitti had shown a face of wisdom, experience, and understanding, the new artist's inklines had slashed out a face of anger and angst..."*

Newman: They turned an intelligent Indian armed with poison arrows into a Neanderthal thug with an AK-47. The artist and writer were handed a heritage which they should either have respected... or passed on the project. It's juvenile to start with Tonto punching out The Lone Ranger–they've forgotten the heritage.

The comics used to be writer-driven. And the editors were all college-educated with literary and varied backgrounds. Julie Schwartz was a literary agent, Murray Boltinoff started in film and newspapers, Kanigher had worked in radio. Today's editors are fanboys whose backgrounds consist almost exclusively of reading superhero comics!

Of course all you have to do is compare the new Lone Ranger's 70-80,000 print run to Dell's 600-700,000 per issue on that title, and you see how anemic today's market is.

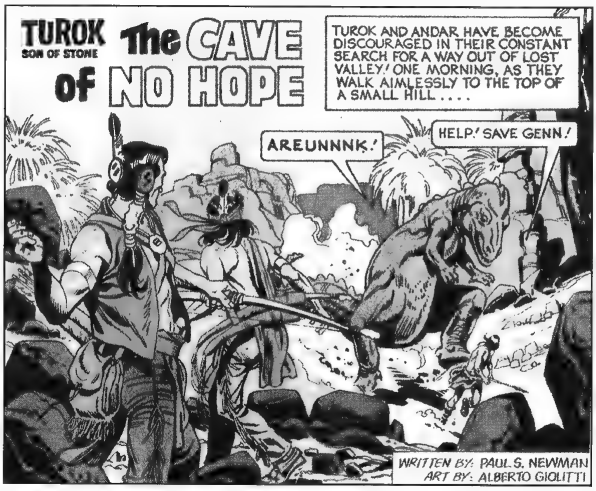
Calhoun: *Seems the atmosphere of today's comic stores just can't match the "feel" of the old grocery and newsstand racks where all genres were available for all kinds of people.*

Newman: Also the female readership is way down. What happened to romance comics? Anyway, I wrote *Turok* for 26 years. I enjoyed it; I loved it. I like being "boxed in"–it always seemed like they were finally going to escape from Lost Valley, yet they never did.

Calhoun: *What about the Dell Western split-up and the 15¢ price tag debacle?*

Newman: It was pretty smooth for me. Instead of one account I now had two. They

Splash page for Turok #108 (Mar 1977) shows Turok and Andar launching poisoned arrows at a rampaging dinosaur in "The Cave of No Hope", a Newman script with art by Alberto Giolitti.


TUROK
SON OF STONE
The CAVE of NO HOPE
TUROK AND ANDAR HAVE BECOME DISCOURAGED IN THEIR CONSTANT SEARCH FOR A WAY OUT OF LOST VALLEY. ONE MORNING, AS THEY WALK AIMLESSLY TO THE TOP OF A SMALL HILL....
AREUNNNK!
HELP! SAVE GENN!
WRITTEN BY: PAUL S. NEWMAN
ART BY: ALBERTO GIOLITTI

were only a couple of blocks apart. They both kept me busy. Price-wise I don't recall. They sent copies of the ones I wrote in the mail. I only learned a couple of years ago from my daughter that she and my son (with their school friends) used to open the brown envelopes of the comics in the mail box, read them, then reseal the envelopes and bring the mail in. They were neighborhood heroes, but it didn't help in the sales department!

Calhoun: *Since you worked at home did you get to know many other comics creators?*

Newman: Oh, some. Giolitti, as I said, and Al Jaffee and I did a book together, A Ghoul's Guide. And Tom Gill, my Lone Ranger artist, who's still alive and working... I was friends with Ernie Bushmiller, who did the Nancy strip. And I remember working with Milt Caniff on the Steve Canyon comic. Although Ray Bailey drew everything else, Caniff drew all the heads–that was sincere dedication.

Calhoun: *Dell and Western start to slow down in the late 1960s...*

Newman: They started to have breaks when they weren't buying. Remember, I left Dartmouth College after they had put on an original play that I had written, so I always imagined I'd go on to write for Broadway and Hollywood. I did get four or five plays optioned, and I did sell some screenplays, none as yet have been produced. So by the late 1960s, I had other irons in the fire that would cover me through a slow spell in comics. The circus screenplay I sold to Ringling Brothers brought some good money, even though studio politics led them to eventually film a script by Alastair McClean. I was asked to write a film for the United Fund of Stamford, which I did "pro bono", and it worked for me as it won a prize in a film festival and got me doing industrial films.

By the late 1970s, comics were way down and most of my efforts were in film and corporate speechwriting for various CEO's, Presidents, and Senior Vice Presidents. All those years of writing dialog for the prehistoric people in Turok qualified me to handle the discourse of top executives. That paid well...

In the 1980s Dell and Western were gone; I wrote a little for DC... *G.I. Combat* and *House Of Mystery,* and ended up back at Marvel in 1994, writing for their "Music" line (a History of the Grand Old Opry book should be out soon) and Darkwing Duck for their Disney series.

Calhoun: *You've certainly covered all the genres... any favorites?*

Newman: I did them all, deliberately, for variety's sake. I enjoyed shifting from western to romance, from crime to humor. I liked them all, but I especially liked writing Jungle Jim. The research was fun; I got some books on hunting in Malaya. I remember an artist calling me to ask how to draw the .450 Mannlicher I'd written

One of the very first of Newman's 4,121+ comic book stories–from A Date With Judy #4 (Apr/May 1948).

about–which could bring down a water buffalo. I sent him off to a big sporting goods store, and he called back and said, "They don't have a .450. Can I draw a .270 Winchester?" My reply was scornfully authoritative–"A .270 for a water buffalo?!!"

I even liked Darkwing Duck; I'm furious that Marvel stopped it. The last one had a print run of 20,000. I can't believe they couldn't reach more readers than that with such a character. There are more than 20,000 ducks that can read! Maybe there wasn't enough angst. But after this recent "Marvel Meltdown", I would enjoy an assignment–as long as the character doesn't wear longjohns, a cape, or come with an 8-page back-story.

Calhoun: *It would be great if comic books could get back to being more than just superhero stuff.*

Newman: Well, it used to be that writers were well-read and told stories with a beginning, a middle, and an end. Now the artist-driven pin-up slugfests have a beginning, a muddle, and a mini-series. As for the writing–bright dialog has given way to guttural grunts.

But maybe storytelling will come back. I've

- Jason And The Argonauts
- Jeanie Comic
- Jesse James
- Jetsons
- John Carter Of Mars
- John Paul Jones
- John Steele, Secret Agent
- Journey Into Mystery
- Journey Into Unknown Worlds
- Jungle Book
- Jungle Jim
- Jungle Tales
- Ken Maynard
- Kid Colt
- King Of The Bad Men Of Deadwood
- King Richard And The Crusaders
- Kit Carson
- Knights Of The Round Table
- Krofft Supershow
- Lancelot And Guinevere
- Lancelot Link
- Laramie
- Lash La Rue
- Lassie
- Lawbreakers
- Lawmen
- Leave It To Beaver
- Lee Hunter-Indian Fighter
- Legend Of Young Dick Turpin, The
- Lion
- Little Lulu
- Little Miss Sunbeam (Corporate)
- Little People
- Little Rascals
- Lone Ranger
- Lost World
- Love Romances
- Love Tales
- Lovers
- Lowell Thomas's High Adventures
- Luke Short
- Lyndon B. Johnson
- Magic Shoes (P.F. Flyer)
- Magic Sword
- Man Comics
- Man From U.N.C.L.E.
- Man With The X-Ray Eyes
- Mandrake The Magician
- Marty Stuart
- Marvel Tales
- Men In Action
- Men's Adventures
- Merry Mouse
- Mighty Hercules
- Mighty Mouse
- Mighty Samson
- Millie The Model
- Miss America
- Mission Impossible
- Mister Ed
- Mister Softee (Corporate)
- Moby Dick
- Mod Wheels
- Mowgli
- Mugsy Mouse
- Munsters
- My Love
- My Own Romance
- Mysterious Isle
- Mystery Comic Digest
- Mystery Tales
- Mystic Nancy
- Nancy And Sluggo Traveltime
- Nelson Rockefeller/ Jacob Javitz (Campaign Comic Book)
- New Funnies
- New Terrytoons
- No Time For Sergeants
- Nursery Rhymes
- Nurses
- Oklahoman
- Olympic Story, The (The Diary Association)
- Our Army At War
- Outer Limits
- Outlaws
- Patsy And Hedy
- Patsy Walker

Perry Mason
Peter Gunn
Peter Rabbit
Plastic Man
Pony Express
Prince Valiant
Professor Harbinger
Raggedy Ann And Andy
Ramar Of The Jungle
Rawhide
Real Clue
Red Ryder Ranch
Rifleman
Rio Conchos
Ripcord
Ripley Believe It Or Not
Ripley's Believe It Or Not True War Stories
Robinson Crusoe
Rocky And His Friends
Romance Diary
Romantic Adventure
Romantic Confessions
Romantic Hearts
Romantic Love
Romantic Marriage
Rough And Reddy
Roy Rogers
Roy Rogers Photo Comics
Run, Buddy, Run!
Secret Mysteries
Secret Story Romances
Seventy Seven Sunset Strip
Sherlock Holmes (New Adventures Of....)
Sick
Siegfried
Silvertip
Smokey Stover
Smokey The Bear
Son Of Black Beauty
Space Family Robinson
Space Patrol
Star Trek
Starstream
Steve Canyon
Steve Savage (Captain...)
Steve Zodiak
Straight Arrow
Strange Adventures
Strange Tales
Strong Man
Sub-Mariner
Supercar
Superman
Swamp Fox
Sweetheart Diary
Tailspin
Tales Of The Pony Express
Tales Of Wells Fargo
Tarzan
Teenage Romance
Teenage Temptation
Texan
Texas Rangers In Action
Those Magnificent Men In Their Flying Machines
Three Chipmunks, The
Three Worlds Of Gulliver
Time Tunnel
Tiny Toons
Tip Top
Tom And Jerry
Tom Corbett, Space Cadet
Tonto
Treasure Island
Treasury of Horses
True Crime Cases
True Secrets
True Story Of Jesse James
True Sweetheart Secrets
Turok, Son Of Stone
Tweety And Sylvester
Twelve O'Clock High
Twenty Thousand Leagues
Twice Told Tales
Twilight Zone
Two On A Guillotine
Two-Gun Kid
Uncanny Tales
Uncle Scrooge
Underdog
Underworld
Unexpected
Vicky
Virginian
Voyage To The Bottom Of The Sea
Voyage To The Deep
Wacky Adventures Of Cracky
Wagon Train

noticed more interest recently from Hollywood in some of my mainstream movie scripts. I'm also annoyed at the way the kids for the past few years have been bamboozled with the idea that the comics they buy are investments. Surely the old books are much scarcer most of those anyway were read to death. Now they sit unread in their mylars.

Calhoun: *You mentioned writing the "Young Earth" back-up feature in* Turok. *In the old comics a lot of the filler was educational, whereas today the stray pages are filled with pin-up poses.*

Newman: They're even in the stories... and they ruin the pace of the narrative, which nowadays is mostly a string of fights rather than a suspenseful plot.

Calhoun: *Despite the skimpy costumes and exaggerated anatomy, a lot of the rendering of womens' bodies strikes me as anything but erotic.*

Newman: Pimply fantasy. Speaking of scarcity, in a recent *CBM* the writer of the Dell Giants article talked about how hard it is to find a copy of *Horse Treasury.* Of course I have one in the next room; I wrote it. And speaking of educational material, he left out my favorite, *Yogi Bear Visits the United Nations*–I tried to make it funny and fun.

Even back in the days when scripts dictated the drawings, the artists could sometimes add things in. I remember a Patsy Walker story where the artist added a little dog in the street that did funny stuff in different panels–it was wonderful. There I was on the subway, 30 years old and looking "incredibly distinguished" in my camel-hair coat– with people staring at me as I break out laughing over a comic book.

Calhoun: *Will Elder really did a lot of that in the early* MAD *comics.*

Newman: And the comic strip Smokey Stover is a good example of art with a lot of value-added touches.

Calhoun: *You said something about Roy Crane being one of your favorite artists...*

Newman: Right. I told Ernie Bushmiller that, and he said, "That's because he can put a funny-looking dog in the middle of an action scene and still make it work." I'm working on my sixth newspaper strip, by the way, unsold as yet. All I can say is that it's as American as apple pie. Another new project I'm involved with is the sale of two Lone Ranger fine art silk-screen prints–with an art gallery in Maryland. One image has the Ranger mounted on Silver holding a just-fired pistol–it's a beautiful piece of art. The publisher has worked with the color experts from Smithsonian and the White House. It should be available soon.

Calhoun: *So, after all this, is there anything else you would like to accomplish in the comic book field?*

Newman: Because of all the years of anonymity, when my name was known only by a select few... I'd like to catch up on recognition by winning the Eisner lifetime achievement award.

Calhoun: *That would be appropriate for the king of the comic book writers. You made a lifetime contribution to comics, working in every genre, including a 25-year stint on the most enduring icon among the western costumed heroes. Have you ever been to the San Diego Con?*

Newman: No, I'm waiting to get invited. It would be nice. I wrote a lot of comics during their most popular years. Well, thanks Pat. It's been fun.

Calhoun: *Thank you. We'll see you in San Diego...* ■

Wally
War Action
War Adventures
War Combat
War Comics
Wedding Bells
Weird Animals
Weird War Tales
Western Fighters
Western Marshal (Ernest Haycox's)
Western Marshal (Steve Donovan)
Western Outlaws & Sheriff
Western Roundup
Wild Bill Hickok
Wild Bill Hickok And The Border
Wild Boy
Wild Western
Willie Comics
Wizard Of Bagdad
World War Stories
Worlds Of Fear
Wyatt Earp
Yellow Submarine
Yogi Bear
Yogi Bear Visits The United Nations
Yosemite Sam
Young Earth
Young Men
Youthful Romances
Zorro
Zulu

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COMIC

GO TO TH

A rare look at vintage comic character Serial Pressbooks, Lobby Cards and Posters.

By Harry Matetsky

1
ATOM MAN vs. SUPERMAN
Based on the SUPERMAN adventure feature appearing in SUPERMAN and ACTION COMICS magazines and in daily and Sunday newspapers
Adapted from the SUPERMAN
SUPERMAN
SPENCER BENNET
SAM KATZMAN
A COLUMBIA SERIAL

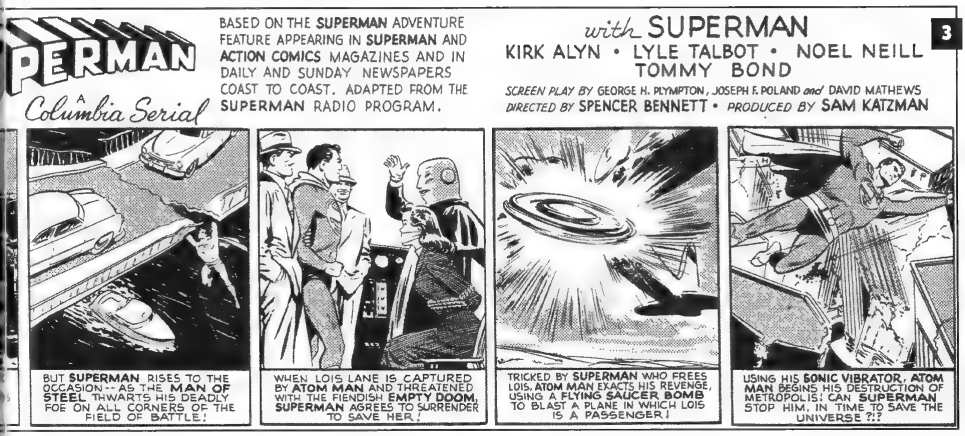
(1) 5 ft. die-cut cardboard Atom Man vs. Superman standee. (2) Max Fleischer/Paramount Superman cartoon one-sheet. (3) Atom Man vs. Superman comic strip from the serial pressbook.

ATOM MAN VS. SU
SUPERMAN
MEETS THE CHALLENGE OF HIS CAREER-- A BATTLE-TO-THE-END WITH HIS ARCH-ENEMY,
ATOM MAN!
ATOM MAN, ARMED WITH FANTAS
WEAPONS, THREATENS THE DE
STRUCTION OF METROPOLIS UNL
EXORBITANT BLACKMAIL IS
PAID HIM.

HEROES
E MOVIES

LIKE MOST KIDS IN THE EARLY '40s, I WAS NUTS ABOUT the comics. I read every superhero comic book I could get my hands on, as well as the local newspaper strips. I also loved to go to the movies. And it was there that I discovered the serials–Captain Marvel, Jungle Girl, Batman, The Phantom–I loved them all. I also loved the related posters, lobby cards and standees that were displayed in the movie theater.

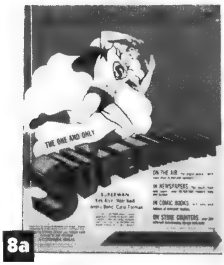
I began collecting comic books, comic art and other comic character ephemera in the late '60s, and it was then that I discovered that rare serial posters, pressbooks, lobby cards, standees, banners and movie theater serial giveaways could occasionally be found and acquired. Over the past 25 years, I've been collecting these rare serial-related items... some of which are pictured on the following pages.

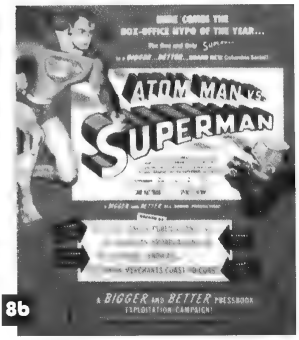

PERMAN
A Columbia Serial
BASED ON THE SUPERMAN ADVENTURE FEATURE APPEARING IN SUPERMAN AND ACTION COMICS MAGAZINES AND IN DAILY AND SUNDAY NEWSPAPERS COAST TO COAST. ADAPTED FROM THE SUPERMAN RADIO PROGRAM.
3
with SUPERMAN
KIRK ALYN • LYLE TALBOT • NOEL NEILL
TOMMY BOND
SCREEN PLAY BY GEORGE H. PLYMPTON, JOSEPH F. POLAND and DAVID MATHEWS
DIRECTED BY SPENCER BENNETT • PRODUCED BY SAM KATZMAN
BUT SUPERMAN RISES TO THE OCCASION -- AS THE MAN OF STEEL THWARTS HIS DEADLY FOE ON ALL CORNERS OF THE FIELD OF BATTLE!
WHEN LOIS LANE IS CAPTURED BY ATOM MAN AND THREATENED WITH THE FIENDISH EMPTY DOOM, SUPERMAN AGREES TO SURRENDER TO SAVE HER!
TRICKED BY SUPERMAN WHO FREES LOIS, ATOM MAN EXACTS HIS REVENGE, USING A FLYING SAUCER, BOMB TO BLAST A PLANE IN WHICH LOIS IS A PASSENGER!
USING HIS SONIC VIBRATOR, ATOM MAN BEGINS HIS DESTRUCTION OF METROPOLIS! CAN SUPERMAN STOP HIM, IN TIME TO SAVE THE UNIVERSE ?!?

In 1941 Republic Studios was negotiating with DC Comics for the film rights to Superman, but they didn't make a deal. Instead, Republic decided to produce the Captain Marvel serial. At that time, Max Fleischer and Paramount Studios secured the license to produce seventeen Superman cartoons, at a cost of $100,000 per cartoon. It wasn't until 1948 that Columbia produced the first Superman serial, and the second in 1950, called Atom Man vs. Superman.

(4) 5 ft. Fleischer/Paramount die-cut standee.
(5) Superman one-sheet, 1948, 27 x 41 in.
(6) Campaign pressbook cover for Fleischer/ Paramount cartoons.

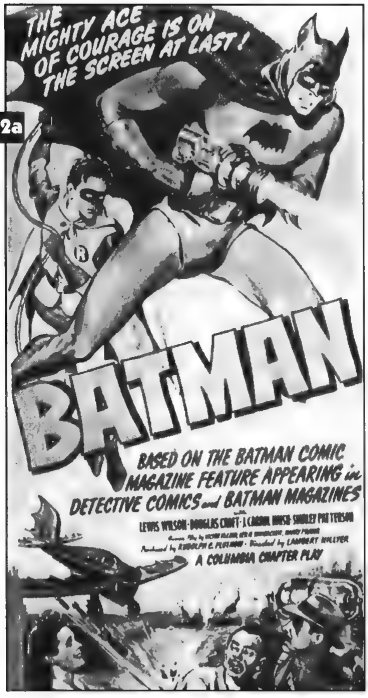
(7) Advance one-sheet, 27 x 41 in., produced by DC Comics for the first serial. (8a & 8b) Pressbook covers for first and second Superman serials.





(9) Window card for Fleischer/Paramount Superman cartoon. (10) Pressbook ad for Atom Man vs. Superman serial.

11
The BATMAN
BASED ON THE BATMAN COMIC MAGAZINE FEATURE APPEARING IN DETECTIVE COMICS and BATMAN MAGAZINES
LEWIS WILSON · DOUGLAS CROFT
J. CARROL NAISH · SHIRLEY PATTERSON
A COLUMBIA CHAPTER PLAY


12a
THE MIGHTY ACE OF COURAGE IS ON THE SCREEN AT LAST!
BATMAN
BASED ON THE BATMAN COMIC MAGAZINE FEATURE APPEARING in DETECTIVE COMICS and BATMAN MAGAZINES
LEWIS WILSON · DOUGLAS CROFT · J. CARROL NAISH · SHIRLEY PATTERSON
A COLUMBIA CHAPTER PLAY

In 1943 Columbia Pictures produced The Batman, and in 1949 they produced the second serial called New Adventures of Batman and Robin.

(11) Linen banner, 3 ft. x 10 ft., none found to date. (12a) Batman three-sheet from first serial, plus (12b) Batman paper plane theater giveaway. (13) DC Comics/ Independent News Company brochure cover. (14) Batman six-sheet, 81 x 81 in. (the equivalent of six one-sheets).

A HUNDRED TIMES MORE THRILLING ON THE SCREEN!
BATMAN
BASED ON THE BATMAN COMIC MAGAZINE FEATURE APPEARING in DETECTIVE COMICS and BATMAN MAGAZINES!
14
A COLUMBIA CHAPTER PLAY

(12b) 11 in. model of Batman's airplane. "Easy to assemble... and it really flied, loops-the-loop, etc."

ALL THE ACTION AND THRILLS OF THE COMIC STRIP MULTIPLIED A HUNDRED-FOLD!
"THE BAT'S CAVE"
CHAPTER 2 of the adventure-packed chapter play
BATMAN
Based on the Batman Comic Magazine Feature appearing in Detective Comics and Batman Magazines
with
LEWIS WILSON - DOUGLAS CROFT
J. CARROL NAISH - SHIRLEY PATTERSON
A COLUMBIA CHAPTER PLAY

15

BAT MAN
CLUB
NAME
See 14 chapters of "THE BATMAN" then present this card at door and see the fifteenth chapter FREE!
FREE
THEATR

17

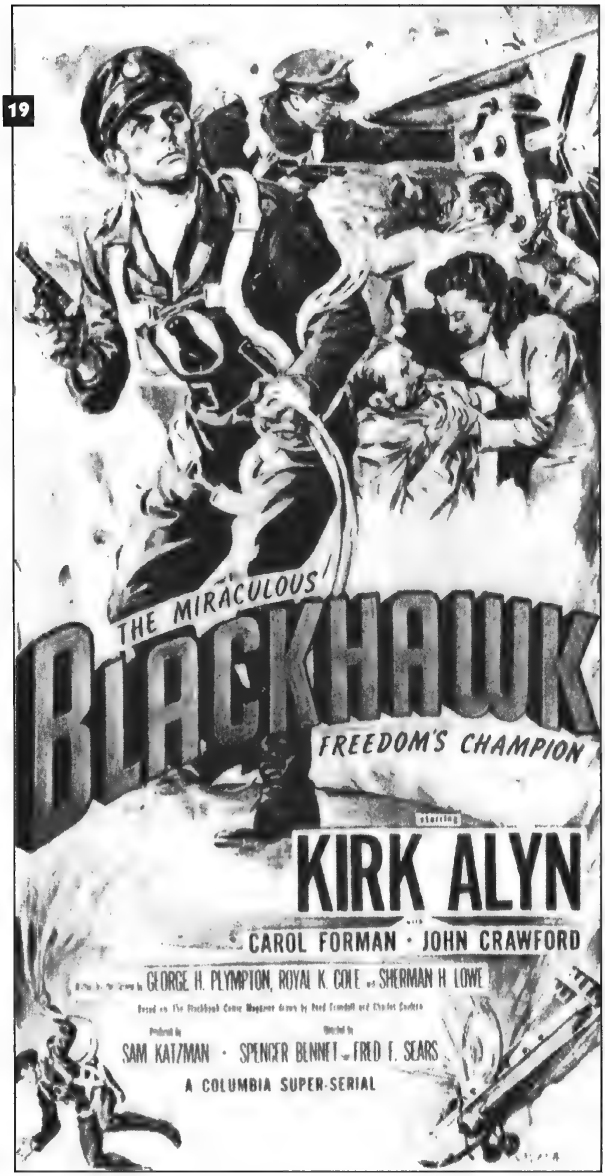
(15) Batman title lobby card, 11 x 14 in. Four cards were produced for each chapter, consisting of a title card and three scene cards.

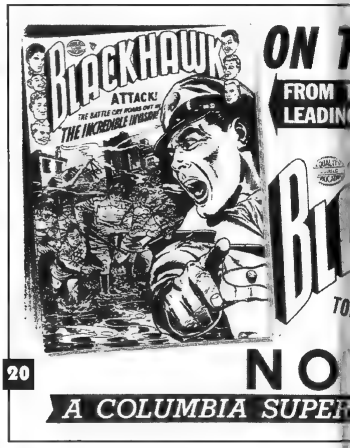
16

A HUNDRED TIMES MORE THRILLING ON THE SCREEN!
The BATMAN
BASED ON THE BATMAN COMIC MAGAZINE FEATURE APPEARING IN DETECTIVE COMICS and BATMAN MAGAZINES
The ELECTRICAL BRAIN
Chapter 1

18

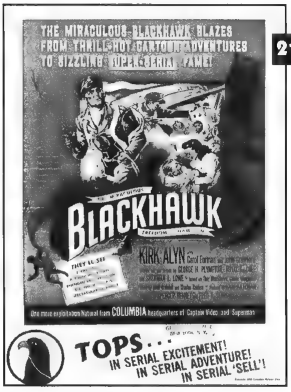
(16) New Adventures of Batman and Robin one-sheet. (17) Theater giveaway mask and club card - get it punched each week and see last chapter free. (18) The Batman one-sheet, 27 x 41 in.





In 1952 Columbia released Quality Publishing's Blackhawk, starring Kirk Alyn, who had played the man of steel in both Superman serials.

(19) Blackhawk three-sheet.
(20) Blackhawk truck poster using comic book cover to sell the serial.



(21) Serial pressbook cover.
(22) 6 x 9 in. Circus Herald brochure, front cover shown, usually found with pressbook. (23) Blackhawk six-sheet.

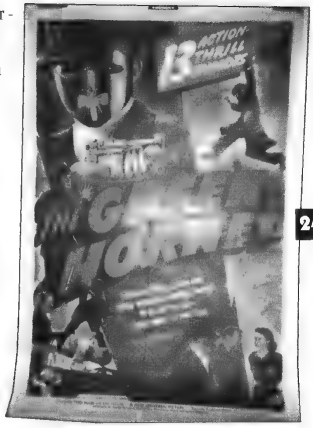
23

THE MIRACULOUS
BLACKHAWK
FREEDOM'S CHAMPION
KIRK ALYN
CAROL FORMAN · JOHN CRAWFORD
GEORGE H. PLYMPTON, ROYAL K. COLE and SHERMAN L. LOWE
SAM KATZMAN · SPENCER BENNET and FRED F. SEARS
A COLUMBIA SUPER-SERIAL

22

The Green Hornet serial was produced by Universal Pictures in 1939, and the title role was played by Gordon Jones. In 1940 Universal released a sequel, The Green Hornet Strikes Again, starring Warren Hull.

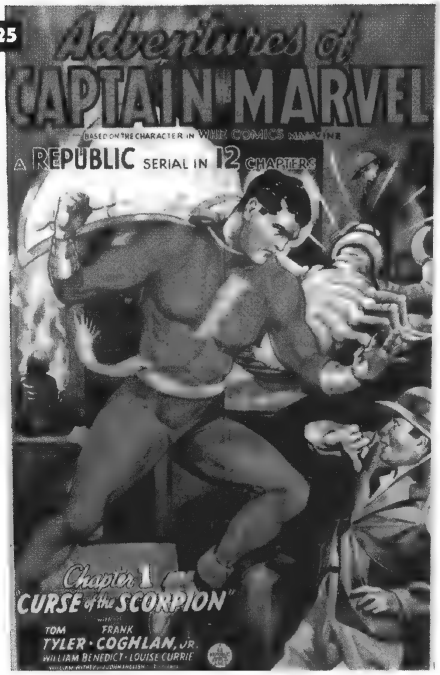
(24) A superb specimen of the Green Hornet one-sheet.

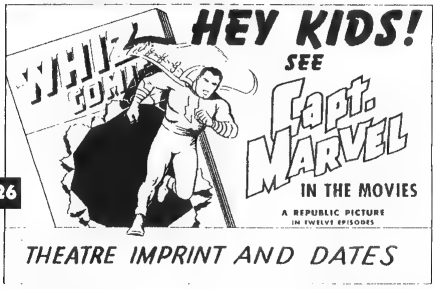


24

In 1941 Republic Studios released the Adventures of Captain Marvel serial, arguably the best ever made.

(25) Rare Chapter 1 one-sheet.


25
Adventures of
CAPTAIN MARVEL
BASED ON THE CHARACTER IN WHIZ COMICS MAGAZINE
A REPUBLIC SERIAL IN 12 CHAPTERS
Chapter 1
CURSE of the SCORPION
TOM TYLER · FRANK COGHLAN, JR.
WILLIAM BENEDICT · LOUISE CURRIE

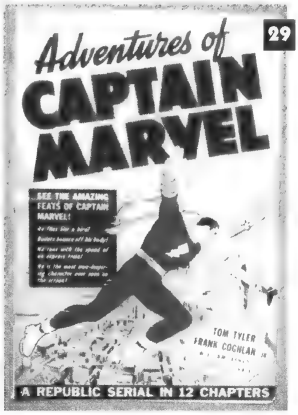


(26) Ad slick from the pressbook with Fawcett Publications' Whiz Comics tie-in.

(27) The colorful linen banner for Adventures of Captain Marvel hung in theater lobbies.

(28) Rare Chapter 1 title card, 11 x 14 in.

(29) Cover of pressbook. This pressbook contains an 8 x 10 in. tipped-in, color print of a painting of Captain Marvel, which was also given away at movie theaters and sold through Fawcett's comic books.



In 1936 the first of three Flash Gordon serials was released by Universal Pictures. It was based on the Alex Raymond newspaper strip, which started in January of 1934. The serial starred Buster Crabbe as Flash Gordon. There were many theater giveaways for the first serial a Flash Gordon cardboard pistol, cardboard helmet, etc. The second serial, Flash Gordon's Trip to Mars, released in 1938, also featured many tie-ins, including one cover and inside layouts in succeeding issues of *Look* magazine. Flash Gordon Conquers the Universe, released in 1940, was the third and last Flash Gordon serial.

30

YOUR FAVORITE NEWSPAPER ADVENTURE HERO ON THE SCREEN AGAIN!
FLASH GORDON'S TRIP TO MARS
LARRY Buster CRABBE
as FLASH GORDON
15 STARTLING CHAPTERS OF FURTHER ADVENTURES ON A NEW PLANET!

Z-O-O-M into space—500 miles per minute—rocket ship to the mystery planet "Mongo!" The wildest, most sensational and thrill-packed adventure trip ever conceived by man! Flash Gordon's daring conquest of a strange world!
On the screen at last! Alex Raymond's famous Flash Gordon cartoon characters brought to life! Dale Arden, Flash, himself, Emperor Ming, Princess Aura, Dr. Zarkov in fantastic exploits beyond the wildest imagining!
See the shark men! Cities in the sky! Weird, gigantic, strange-world animals! The catacombs of torture! Televisor guns! Empires undersea! Lion men! Man-eating dragons! Rocket ships in air battle!
DON'T MISS A SINGLE EPISODE! "Planet of Peril"—"The Destroying Ray"—"Tunnel of Terror"—"Claws of the Tigron"—"Captured by Shark-Men"—"Battling the Sea-Beast"—"Flaming Torture"—"Unseen Peril" "Trapped in Terror"—"Rocketing to Earth"—"Shattering Doom" "Tournament of Death"
BUSTER CRABBE AS
FLASH GORDON
with JEAN ROGERS as DALE ARDEN · CHARLES MIDDLETON as EMPEROR MING

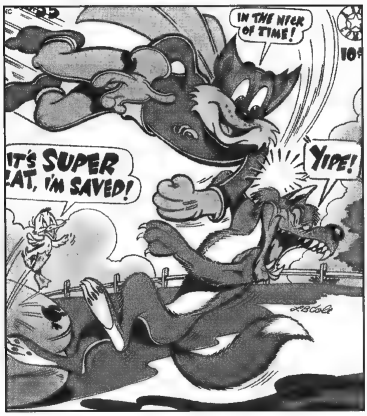
31a

THE GREATEST CHAPTER PLAY SPECTACLE OF ALL TIME!
BUSTER CRABBE
FLASH GORDON
JEAN ROGERS
13 EPISODES of STRANGE WORLD ADVENTURES!

31b

(30) Pressbook cover for Flash Gordon's Trip to Mars. (31a) Interior page from first Flash Gordon serial pressbook, and (31b) cover for same.

Continued on page 48



another side of L.B. Cole the funny animal comics of Star Publications

by Steve Sibra

The late Leonard B. Cole is most famous for his comic book cover artistry. Although he had a hand in many aspects of comic book history between 1939 and the early 1960s, as co-founder of Star Comics Publications, art director at Continental, at Gilberton and more, he will be remembered above all for his hundreds of distinctive comic covers, many of them bona fide classics of the art form. He was a motivated businessman as well, with an eye for marketing. By his own admission, his primary objective was to produce artwork that would sell; to make the books bearing his covers "'put a hole in the comic book stands" and make the comics stand out from the crowd (see the Scott Moore interview with Mr. Cole in *CBM* #30). During the Star Publications era, L.B. Cole fully developed and made wide use of his "poster-art style", combining his talents for realism, drama and layout with the brilliant usage of bright, garish, almost "black light" type colors.

Probably best known during his Star years are his horror and jungle style covers. To many, these exemplify the work of L.B. Cole. Several, like *Startling Terror Tales* #11 (#2) and *Terrifying Tales* #13, are true classics, plain and simple. Often overlooked is the softer side of L.B. Cole. Many of his humor and romance covers, equally ingenious and strikingly beautiful, are virtually unknown to today's collector. If, when you think of L.B. Cole, you think only of grinning devils, splattering blood, spiders, skulls, and steamy jungles, then you are missing half the man. There's another side of L.B. Cole's genius: the funny animal comic books of Star Publications, 1949-1954.

To my knowledge, there are a total of thirty-five funny animal/kid's humor comic books from Star, all except the very first sport L.B. Cole covers. There are a few other Star humor books, such as *Unsane* #15 and the two *Gasoline Alley* issues, but I believe these were directed at a somewhat different market.

Star's funny animal output began in late 1949 with *Frisky Fables*, a title taken over from Novelty. *Frisky Fables* became *Frisky Animals* with #44, January 1951, and was joined that month by Star's other funny animal title, *Holiday Comics* #1. These two comics went through a few title changes (see accompanying chart), but essentially Star maintained two ongoing funny animal titles until early 1954, when the company was winding down.

Most of the L.B. Cole covers on these books can only be characterized as excellent and memorable examples of fine animal-humor comic art. Most all of them surely "put a hole" in the newsstand racks next to their anthropomorphic confemporaries. A few are truly remarkable and worthy of special note. *Frisky Animals* #45 is a fabulous circus cover, featuring a striking combination of realistic circus animals and funny animal comic book animals. The effect definitely gets your attention.

Several of the covers from the *Holiday Comics* run are funny animal standouts as well. As you might guess, the covers of *Holiday Comics* are usually characteristic of a particular holiday, or of something a child might perceive as a holiday (such as #4, the school vacation cover, or #7, the rodeo cover). My favorites include the Santa Claus/Christmas covers of #1 and #5, and the Easter Parade cover of #2. I nominate all of these for official "classic" status.

Speaking of Santa Claus… is it just me, or did L.B. Cole have a particularly bizarre

way of drawing the old fellow? Whip out your *Photo Journal* and take a gander at Santa on the cover of books like *Fun Comics* #9, *Holiday Comics* #'s 5 and 8, and *Frisky Animals* #52. Do you think maybe Santa has imbibed a bit too much Christmas cheer? I fear the chubby old boy is crocked! Perhaps that explains why he still has some of the same toys in his bag during Christmas 1952 (*Holiday* #8) that he was lugging around for Christmas 1951 (*Holiday* #5).

Holiday Comics, with its emphasis on celebrating holidays, evolved into *Fun Comics* with issue #9. Incidentally, *Fun* #9 and the ensuing issues of this title placed a special emphasis on providing games, puzzle pages, instructions on making your own toys, and the like. In fact, all the Star kids' comics had at least one page of this type of thing. Reading through these books I was struck with the notion that L.B. Cole must have liked children a great deal; he packaged children's comics in such a way that youngsters could derive hours of fun from each one.

A word should be said about the content of the Star Publications funny animal books, and that word would be: reprint. Beyond the covers, most of what appeared in the Star kid books had been seen before. The game and puzzle pages were, I believe, new material. Most, if not all, of the stories were reprinted from Premium/Novelty issues of *Frisky Fables* and from the humor comics of Fox Features, such as *Animal Crackers*. Star reprinted a great deal of Fox material during their five-year existence, especially crime and jungle stuff.

Some of this material is good... and some of it isn't. A number of well-done stories featuring Al Fago art can be found, including many Neddy Bear stories. These were fine for the young reader and that's who they were aimed at. Those of you whose minds function above the fourth grade level may not want to bother reading most of these stories. Of course, if your intellect is arrested, as mine is, you can get hours of enjoyment reading these books, working the puzzles, building your own sled and playing "The Plate and Penny War Game." Have a good time.

There are however, here and there, some notably interesting pieces. I enjoyed "The Soul of a Shoe", a strip set in the Old West and featuring characters who are all living, breathing, conniving and romancing boots and shoes! Dave Tendlar was the creator of this beaut, which stars Boot Hibson as the hero and Patent Leather Percy as the villain. It's pretty imaginative stuff and worth checking out. "Soul of a Shoe" can be found in *Holiday* #2 and *Fun* #9, and probably elsewhere. I also liked "Rusty Red the Battling Bantam"; yes, he's a pugilistic rooster. Too bad the inter-company crossovers, so popular today, weren't around in 1953. I would've gladly shelled out the price of a comic to see Star's Rusty Red go a couple of rounds with Kid Carrots, St.

ALL COVERS AND ART © STAR PUBLICATIONS

Above: How could any child resist the colorful Easter eggs (and a sky full of poker chips?) on the cover of Holiday Comics #2 (Apr 1951).
Above left: Imitating Tarzan, Mighty Bear protects his "Bambie-like" friend from the unwanted attentions of a tiger. In funny animal comics, sometimes it's hard to tell which animals are animals!

Left: L.B. Cole's Bugs Bunny look-alike has a barrel of fun on the cover of Fun #10 (Apr 1953).
Facing page: It's a bird... it's a plane... it's Super Cat saving the duck on the cover of Frisky Animals #55 (Oct 1953).

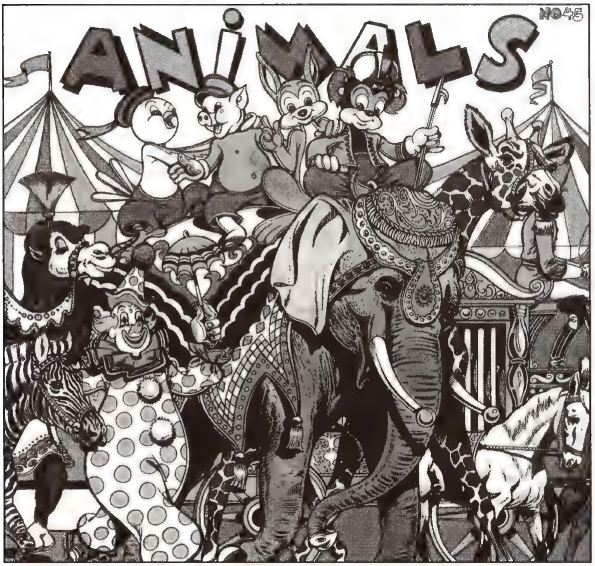
Holiday Comics #5 (Jan 1952) with its beautifully decorated left margin. Holiday Comics became Fun Comics. Frisky Animals #45 "A giant carnival of merriment!!" This title became Super Cat with the April, 1954 issue (#5).

John's boxing jackrabbit. My money would have been on the Kid (much better upper body development to go with those rabbit hindquarters). Judging by their respective adventures, neither of these guys had a future in brain surgery (unless it was on the receiving end).

One last thing needs to be said about the content of the Star funny animal books. In the company's latter days, Star tried to infuse reader interest by bringing on funny animal superheroes in both their humor titles. *Frisky Animals* showcased Super Cat, while *Fun Comics* opted for Mighty Bear. Let me say this: don't get your hopes up.

These funny animal heroes were pretty much the closest thing to superheroes that Star Publications produced, and I guess you'd say the Super Cat and Mighty Bear covers were the sum total of L.B. Cole's superhero work at Star. Make no mistake: they are excellent covers. However, beyond those covers, these two juiced-up funny animals were, alas, living a lie. Super Cat was just as often Cosmo Cat; both were funny animal superheroes, yes, but somewhat shopworn Fox Features reprints, it seems. Some issues you got a Super Cat story, some a Cosmo Cat story–in either case, you were better off here than with Mighty Bear. Mighty Bear indeed! He strutted his stuff dramatically on the covers, but inside the Mighty Bear stories were nothing more than reprinted Neddy Bear stories from *Frisky Fables,* with a "Mighty Bear" masthead replacing the "Neddy Bear" title banner. No super powers, no costume, no nothing. The prepubescent bear-child consorted regularly with elves, fairies and a squirrel named Squire, but never once fought crime or saved the day. Often as not, Mighty Bear ended his stories on the business end of a butt-whipping from his momma. Some superhero.

If you're an L.B. Cole fan, or an aficionado of the '50's funny animal genre, you owe it to yourself to check out a few of the Star humor comics. It's a whole different side to the work of one of the great comic artists, as unique and spectacular in its own right as anything he's done. These books serve as just another reminder that, after all, there will never be another L.B. Cole. ■



CBM CHECKLIST

Funny Animal Comics from Star Publications 1949-54

(Note: all have L.B. Cole cover art, except Frisky Fables #38)

Frisky Fables #38 (V5#4, Oct/Nov 1949) through #43 (Oct 1950) 6 issues.

Frisky Fables becomes Frisky Animals #44 (Jan 1951) through #56 (Dec 1953) 13 issues.

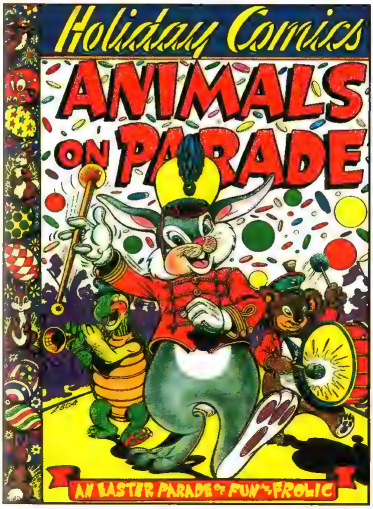
Frisky Animals becomes Super Cat #57 (Apr 1954) through #58 (Jul 1954) 2 issues.

Holiday Comics #1 (Jan 1951) through #8 (Oct 1952) 8 issues.

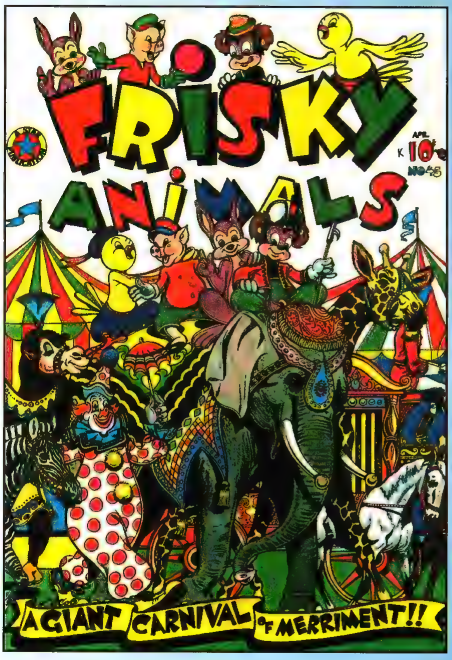
Holiday Comics becomes Fun Comics #9 (Jan 1953) through #12 (Oct 1953) 4 issues.

Fun Comics becomes Mighty Bear #13 (Jan 1954) through #14 (Mar 1954) 2 issues.

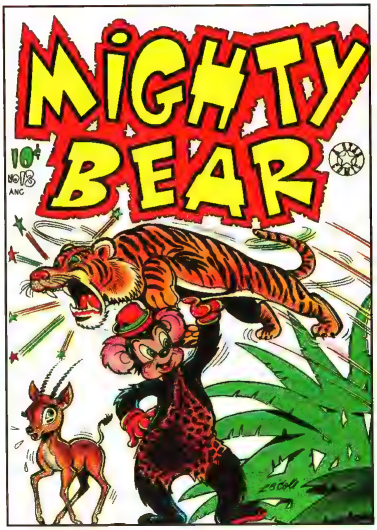
L.B. Cole fully developed and made use of his poster-art style, combining brilliant, bright, even garish colors for an almost black-light effect.



CLOCKWISE FROM FAR LEFT: Holiday Comics #2 (Apr 1951) features a novel and colorful approach to an Easter cover. L.B. Cole's incredible cover to Holiday Comics #5 (Jan 1952). Note the use of high contrast blacks, reds, and whites. Some novice collectors have confused Fun (#10, Apr 1953 shown here) with New Fun & More Fun. Frisky Animals #45, "A giant carnival of merriment", is among the most sought after L.B. Cole covers. The phenomenal detail and intense color have elevated this book to high demand status.



In the latter days of Star Publications, animal superheroes were used in their funny-animal titles in an attempt to revitalize reader interest. Frisky Animals showcased Super Cat, while Fun Comics featured one of the most preposterous heroes in comic book history... Mighty Bear! Because of the absurd nature of these animal heroes, and their place in the L.B. Cole legacy, they have recently come to the forefront of collector attention.



Above: Holiday Comics #5 (Jan 1952) with its beautifully decorated left margin. Holiday Comics became Fun Comics.

Left: It's a bird... it's a plane... it's Super Cat saving the day... er... duck... on the cover of Frisky Animals #55 (Oct 1953).

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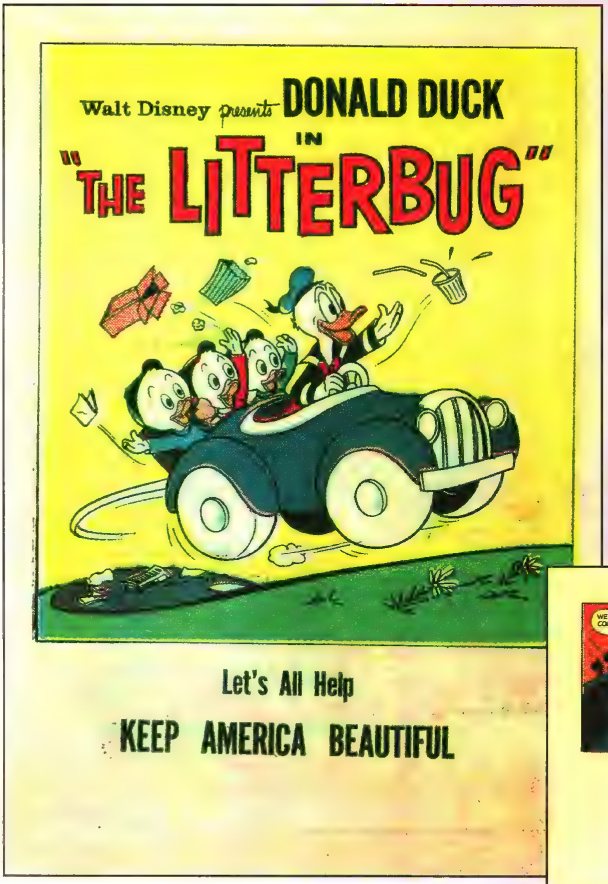

The hard-to-find Disney Duck giveaway at left joins the ranks of such paper collectibles as "Donald Duck's Surprise Party" (1948), the rare giveaway used to promote the Icy Twins Ice Cream Bars; "Donald Duck and the Red Feather" (1948), a Black & White four-pager; and "Donald Duck in Plotting Picnickers" (1962), a self-cover 16 pager produced for Walt Disney Productions by Frito-Lay.

© 1997 WALT DISNEY PRODUCTIONS

WE HAVE A BIG AND BEAUTIFUL COUNTRY—IT'S UP TO ALL OF US TO KEEP IT THAT WAY.
DO US A FAVOR AND DO YOUR PART TO HELP STAMP OUT THAT PEST, THE LITTERBUG!
AND KEEP AMERICA BEAUTIFUL!

KEEP AMERICA BEAUTIFUL

Information on quantity prices for this comic book and for 16mm prints of the Walt Disney film, THE LITTERBUG, is available from Keep America Beautiful, Inc., the national public service organization for the prevention of litter.

Other materials for conducting a community anti-litter program may also be obtained from this source.

Write to: Keep America Beautiful, Inc., 99 Park Avenue, New York 16, N. Y.

The ultra-rare self-cover giveaway "Litterbug" (1963, 16 pages, 5" x 7 1/4" format) stars Donald and his nephews as they learn not add to the pollution of America's highways and byways. Published by Keep America Beautiful, Inc., the remarkable "pamphlet" was penciled by Tony Strobl and inked by John Liggera. This newly discovered specimen is the first copy found in more than 30 years.

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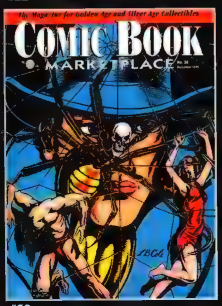

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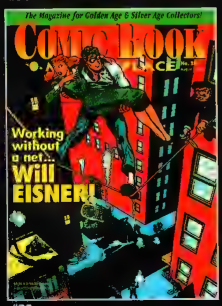

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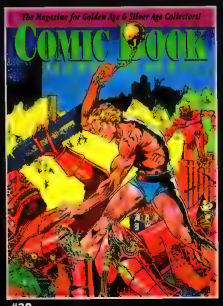

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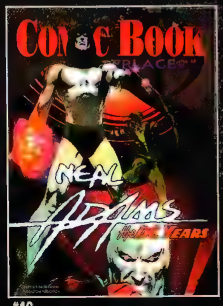

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CBM... A u
comics and

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Back issues are
Those still
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(See page

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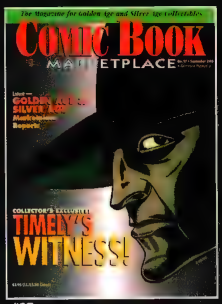

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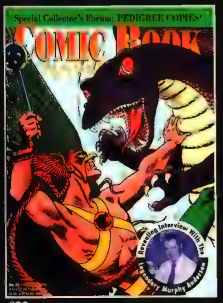

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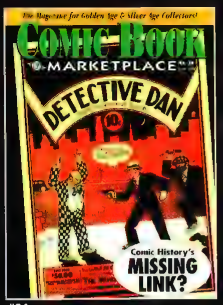

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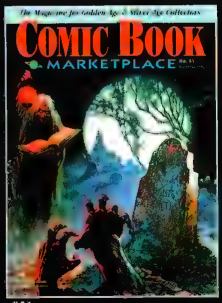

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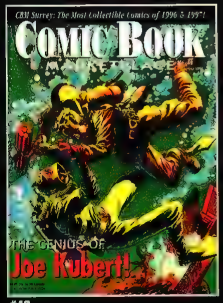

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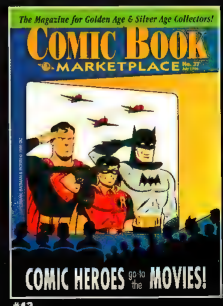

#43

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collectibles!

BM

in short supply!
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ady sold out:
4, 39, and 40.
5 for details.)

ALL CHARACTERS © THEIR ORIGINAL PUBLISHING COMPANIES

Archie's Pal
Jughead
DEC.
comics
YOU GOT THAT BLACK-EYE FROM OVEREATING? HOW COME?
I ATE MORE THAN I COULD PAY FOR!

Archie's Girls
Betty and Veronica
ALL NEW STORIES
THE CHEMISTRY TEACHER ASSIGNED EACH OF US A CHEMICAL TO WRITE ABOUT TONIGHT! ARCHIE, WILL YOU TAKE "BICARBONATE OF SODA"?
PROBABLY! I'M HAVING DINNER AT BETTY'S!
NITRATE
CHLORID
SULPHUR
SODIUM
POTASIU
CA

Archie-AMERICA'S TOP TEEN-AGER
ALL NEW STORIES
JUNE
Laugh
comics
I HEAR VERONICA GAVE YOU KISSPROOF LIPSTICK FOR YOUR BIRTHDAY, BETTY!
THE LIPSTICK MAY BE KISSPROOF, ARCHIE, BUT I'M NOT!!

Archie-AMERICA'S TOP TEEN-AGER
PEP COMICS
DON'T YOU THINK THEY HAVE CUTE TRICKS HERE... ARCHIE?
WOW! YOU CAN SAY THAT AGAIN!

Archie's Pal
Jughead
APR.
comics
LOOK JUGGY! ONE LOVE BIRD IS KISSING THE OTHER! I'D LIKE TO DO THAT!
GO AHEAD AND KISS 'EM! THEY'RE YOUR BIRDS!

Archie-AMERICA'S TOP TEEN-AGER
ALL NEW STORIES
PEP COMICS
SEPT.
NOW THAT'S WHAT I CALL A TOUCHING SIGHT!
GOSH, VERONICA, WHAT A LOVELY BACK TO PUT MY NEW BOTTLE OF SUN-TAN OIL ON!
IT MAY BE A NEW BOTTLE, BUT IT'S THE SAME OLD OIL!

Archies Pal
Jughead
OCT.
comics
HOW DID YOU LIKE THE BLIND DATE I DUG UP FOR YOU, JUGHEAD?
YOU DIDN'T HAVE TO DIG THAT DEEP, ARCHIE!
ALL NEW STORIES

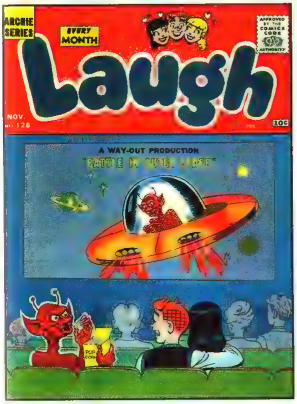
Archie-AMERICA'S TOP TEEN-AGER
ALL NEW STORIES
PEP COMICS
NOV.
ARCHIE, THERE ARE SOME GRAND PROGRAMS TONIGHT! I HOPE WE WON'T HAVE ANY INTERFERENCE!
DON'T WORRY, VERONICA! I DISCONNECTED THE DOORBELL AND TURNED OUT ALL THE LIGHTS!

Archie-AMERICA'S TOP TEEN-AGER
ALL NEW STORIES
Laugh
OH HERE YOU ARE, ARCHIE! WHY DON'T YOU COME INSIDE? YOU'RE MISSING ALL THE FUN!

ARCHIE SERIES
SEPT.
Josie
12¢
WHAT'S THAT?
IT'S NOT THE WICKED WITCH OF THE WEST!
PERHAPS IT'S FRIENDLY!
MAYBE IT IS, BUT I'M NOT!

ARCHIE SERIES
JULY
Jughead
12¢
·POP ART EXHIBIT·
TAKE THAT!
POW
ALL MY LIFE I'VE BEEN AN ART LOVER AND I NEVER KNEW IT.
CAMPS SOUP
POW

ARCHIE SERIES
DEC.
Jughead's Fantasy
10¢
MY FORMULA IS A SUCCESS. I HAVE SUPER STRENGTH!

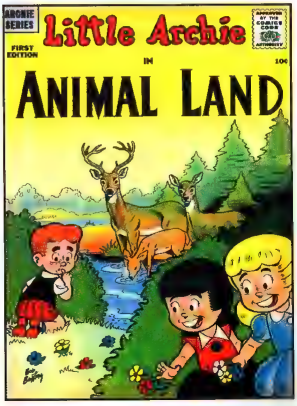

ARCHIE SERIES
EVERY MONTH
Laugh
NOV.
10¢
A WAY-OUT PRODUCTION

ARCHIE SERIES
OCT.
Archie's
12¢
MAD HOUSE
TRANSYLVANIA TOY STORE
MONSTERS! HAVE FUN! SCARE YOUR FRIENDS WITH A HUMAN MODEL

ARCHIE SERIES
MAY
12¢
LIFE WITH Archie
THE SIZZLING ARMSTRONGER RETURNS TO RUIN THE MAN FROM RIVERDALE!
The Archies ARE WILD, WHACKY AND WONDERFUL!

ARCHIE SERIES
FIRST ISSUE
Jughead's Folly
10¢
HEY! WHAT GIVES! JUGHEAD THE WOMAN-HATER MAKING LIKE ELVIS! THIS YOU MUST READ TO BELIEVE!
OOO-KOO BABY I'M ALL SHOOK DOWN...

ARCHIE SERIES
MAY
Jughead
12¢
YOU LOOK SURPRISED, ARE'NT YOU EVER SEEN A SUPER MARKET BEFORE?


ARCHIE SERIES
FIRST EDITION
Little Archie
IN
ANIMAL LAND
10¢

Items shown here (courtesy the Todd Feiertag collection) are due to be put on the block at the Sotheby's Movie Poster Auction in New York on March 1, 1997.

ALL ESTIMATED VALUES PER SOTHEBY'S, NEW YORK

Superman three-sheet (1948, Columbia) $8,000–10,000.
The Batman one-sheet (1943, Columbia) 1,000–$1,500.
Superman six-sheet (1958, Columbia) $9,000–12,000.

Superman one-sheet (1941, Paramount) $5,000–7,000.
Flash Gordon's Trip To Mars one-sheet (1938, Universal). $2,500–3,500.

DARK ADVENTURE COMICS INTERNATIONAL

HIGH GRADE MARVELS–TAKE 20% OFF!

Adventure into Fear
10 NM $12

Amazing Spider-Man
35 VF $95
108,113 NM $25
126,128 NM $24
139,152 NM each $15
156-159 NM each $15
162 NM $18
163,164,167 NM each $8
174-177 NM each $18
181,184,185,188,190,191,194-199 NM each $8

Captain America
101 NM- $75
104 NM- $35
107 NM $42
108 NM $42
109 VF/NM $65
1100 VF/NM $60
111 VF/NM $60
113 NM- $60
114 NM- $20
115 NM- $20
116 NM $22
127 NM $14
131,133-135 NM each $12

Captain Savage
2,7,8 NM each $6

Chamber of Chills
1 NM $10
2 NM $6
4 NM $5

Conan
1 VF $180
5 NM $60
6 NM- $40
7 NM $40
12 NM $30
13 NM $30
14 NM $45
15 NM $45
16 NM $25
18 NM $12
19,22 NM $25
23 NM ..... #36
24 NM $35
32 NM $5

Crypt of Shadows
1 NM $12

Defenders
2 NM $30
6,7,8,16 NM $15
11,18 NM $10

Dr. Strange
17 NM $45
171 VF/NM $40
175 NM $45
177 NM $45
178 NM $45
180 NM (db,cv) $50

Dr. Strange (2nd)
1 NM $32
2 NM $17
3,4 NM $8

Fantastic Four
77 NM $30
78 VF/NM $27
80 NM- $27
81 NM $22
86 NM $22

Frankenstein
1 NM $20
2-5 NM $10

Invaders
1 NM $18

Iron Fist
6 NM $10
14 NM- $140

Iron Man
5 VF/NM $45
9 NM $47
11 NM $25
16 NM $22
22 NM $15

Marvel Premiere
1 NM- $45
2 3 NM $27
4 NM $12
5 9 NM $7

Millie the Model
147,148 NM- each $16
150-153 NM- each $16
158,160,165 NM each $16

Rawhide Kid
34 NM $50
63 NM $22

Ringo Kid
1 NM- $18
9,10,15 NM each $8

Silver Surfer Graphic Novel
nn NM $80

Thor
147,151,153,154,160 NM each $30

Tomb of Dracula
1 NM $80
3,7 9 NM- $22
12-200 NM $14

Wolverine Limited
1 NM $85

SPECIAL '50's & '60's DISCOUNT SECTION

TAKE 50% OFF ALL PRICES–ALL BOOKS VF–NM–LIMITED COPIES AVAILABLE!

Charlton Comics

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47 ..... $12

Battlefield Action
39,40 each $9

Billy the Kid
56 ..... $9

Brides in Love
19 $8 28 $4

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4 ..... $20
6,11 each $15

Fightin' Air Force
30 ..... $15
31 ..... $10

Fightin'Army
43,44 each $14

Fightin' Marines
44,46 each $10

Fightin' Navy
101,102 each $7

Gorgo
6 ..... $50

Hi School Conf. Diary
9,11 each $9

Hot Rod Racers
3 5 each $28

Hot Rods & Racing Cars
34 ..... $25
56 ..... $18
80 ..... $12

Hunk
4 ..... $10

Konga
5 ..... $80

Li'l Genius
37 ..... $8

Love Diary
19 20 each $12

My Little Margie
40 ..... $16

Reptisaurus
3,4 each $35

Space Advs.
44 ..... $20

Space War
14 ..... $24

Teen Confessions
15 ..... $10

Teenage Confidential Confessions
10 ..... $10

Timmy the Timid Ghost
31 ..... $6

Unusual Tales
31 32 each $18

Wyatt Earp
63,64 each $5

Gold Key (All NM)

Boris Karloff
22 ..... $10
31,34,36 each $6

Dark Shadows
8 ..... $45

HR PufnStuff
1 ..... $130

Hardy Boys
3 4 each $8

Lancelot Link
1 ..... $25

Mod Wheels
1 ..... $15
2 ..... $8

O.G. Whiz
3 ..... $28

Top Comics (All NM)

Flintstones #3 ..... $25
Jetsons #1 ..... $35
Flipper #1 ..... $10
GnomeMobile $10
Lassie #1 ..... $10
Mickey Mouse #3 ..... $10
Porky Pig #2 ..... $8
Snow White $14
Super Goof #1 ..... $10
Three Stooges #2 ..... $10
Tweety & Syl #2 ..... $8
W.Woodpecker #3 ..... $8
Yogi Bear #2 ..... $8
Zorro #1 ..... $10
Daffy Duck #1 ..... $8

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• INTERNATIONAL •

HIGH GRADE SILVER AGE DC

NO DISCOUNTS WSP = WHITE SPINE

Adventure
322 NM wsp $45
330 NM $45
338 NM $35
344 NM wsp $20

All American Men of War
81 FN $20
106 FN $10
110 VF $17

Aquaman
7 VF $60
17 VF- $40
18 VF/NM $60
25 FN $25
26 VF $40
33 FN/VF $40
45 NM wsp $30
49 VF $20
50 NM wap $45
53 VF/NM $12
56 VF $9

Atom
17 NM wsp $70
21 VF/NM $40
27 NM $45

Blackhawk
176 VF $13
185 NM $13
188 VF $10
192 VF $9
193 NM- $12
194 NM- $12
196 NM- $12
197 NM- $12
199 NM- $12

Binky
72 NM $12
73 VF $8
74 NM $12

Bomba
1 NM $18
2 NM $10
3 VF+ $7
4 NM $10
5 NM $10
6 NM $10
7 NM $10

Brave & Bold
58 FN+ $35
61 FN+ $50
67 NM wsp $40
69 NM- $25
76 VF $19
89 NM- $20
90 NM $25

Challengers of the Unknown
27 FNB/VF $40
34 VF+ $35
41 NM- $16
42 NM $16
45 NM- $16
52 VF+ $15
55 VF $12
56 NM- $16
58 NM- $16
65 NM- $10
66 NM- $10
69 NM- $10
71 NM- $10

DC Special
5 NM $20
6 NM $20
7 VF/NM $15
15 NM $15

Demon
1 NM $25
2 VF/NM $18
3 NM $20
4 NM $20
5 NM $20
6-16 NM each $15

Detective
366 NM- $40
367 NM- $40
3800 VF/NM $25
383 NM $30
384 NM $30
388 NM- $40
390 VF $22
394 NM $16
399 NM- $16
403 NM $16

Flash
169 VF date $60
185 NM- $25
200 NM $30
201 VF/NM $30
2001 VF/NM $12
207 NM- $16
208 NM- $16
213 NM- $16

Forever People
1 NM $45
2-5 NM each $30
6-11 NM each $15

GI Combat
109 FN $18
127 VF $19
130,131 VF each $19
137 VF $19
140 NM- $25
154-160 NM- eacn $10
163-172 NM- each $10
174 NM $12
179-195 NM $12
196-200 NM each $10

Green Lantern
33 FN $40
41 FN $28
57 FN $22
61 NM- $55
64 VF $25
65 NM- $35
66 NM- $35
89 NM- $15

Hawkman
26 NM- $45

Hot Wheels
4 VF $14
6 NM $35

House of Mystery
162 FN $26
164 FN/VF $35
165 FN/VF $35
169 FN/VF $35
173 FN $26

Isis
1 NM $6

Justice League
37 FN $30
38 FN $30
39 VF/NM $85
63 NM wsp $28
65 NM- wsp $26
79 VF $6
89 NM wsp $12
V#2-3 variant $75

Kamandi
1 NM $40
2 NM $25

Legion of SuperHeroes
1 NM $12
3 NM $8
4 NM $8

Manbat
1 VF/NM $10

Metal Men
33 VF $25
41 VF $25
43 NM $20

Mr. District. Attorney.
59 VF/NM $75

Mister Miracle
1 NM- $3
2 NM $15
3-8 NM- each $12
9-18 NM- each $10

New Gods
1 NM $45
2 NM $25
3 NM $18
4 NM- $12
5-11 NM each $14

Our Army at War
193 VF+ $20
23 VF- $15
214 FN/VF $5
215 VF $6
218 NM- $10
225 NM- $10

228 VF $5
230 NM- $10
231 NM- $10
234 VF $5
237 NM- $10
238 NM- $10
250-257 NM- each $8
258-283 NM each $10
288-319 NM/NM- each $9

Our Fighting Forces

72 VF $14
85 VF $14
110 NM- $12
116 NM- $12
117 VF $8
121 VF $8
131 VF $8
136-153 NM each $12
164-181 NM each $12

Plastic Man

2 VF $20
3 VF $20
4 FN/VF $15
5 VF $20

Sea Devils

24 VF $25

Sandman (70's)

1 NM $12

Secret Six

1 FN $17
7 NM- $25

Shadow

1 NM $25
2 NM $15
3 NM $18
4,6 NM each $12
5,7,9,10 NM each $8

Showcase

44 FN $45
51 VF/NM $50
56 NM date $75
65 NM- $40
67 VF $20
68,69 NM- each $25
70 FN/VF $15
73 FN $4
78 NM- $20
85 NM $15
88 NM- $8
90 NM $10

Star Spangled War Stories.

145 VF+ $45
148 NM $50
151 NM $50
139 VF $40
140 VF $38

Strange Adventures

122 FN- $25
150 FN+ $30
157 NM $40
165 FN- $13
170 NM- $3
172 NM- $30
173 NM- $30
181 NM- $15
1187 NM- $15
193 VF+ $10
198 VF $10
199 VF+ $10
202 VF- $10
204 VF+ $10
212 VF $22
213 VF+ $28
215 VF $28
216 NM- $30
218 NM $10
221 NM- $10
222 NM- $10
223 NM- $10
228 NM- $10
232 VF $8
234 VF+ $9

Superboy

115 FN $15
128 VF $18
13 NM- $20
133 VF $15
134 VF $15
137 NM $20
140 NM- $18
142 NM $18

Supergirl (70's)

1 NM $10

Superman

181 NM- $40
190 NM wsp $40
195 NM wsp $40
211 VF/NM $20
213 NM wsp $26
215 NM- $25
216 VF $20
219 NM- $20
220 NM- $20
221 NM $22
223 NM wsp $22
225 NM- $20
237 NM $15

Superman's Girl Friend Lois Lane

70 FN- $70
84 NM- $10

Superman's Pal Jimmy Olsen

63 VF $20
75 FN- $10
78 VF $15
82 FN+ $15
100 VF $15
133 NM- $15

Sword & Sorcery

1 NM $10

Tales of the Unexpected

99 NM wsp $95

Tarzan

207 NM $12
208,209 NM each $9
21,217-231 NM each $8
236-246 NM each $8

Teen Titans

7 Nm wsp $45
14 NM wsp $35

Unexpected

93 NM- $35
105 NM- $18
107 VF- $10
1008 NM $18
109 VF+ $18
114 VF $12
116 NM- $12
118 NM- $12
119 NM $14
121 VF $10
123 NM- $10
124 VF ..... .10
129 VF $10

Weird Worlds

1 NM $10
2-5 NM each $6
6-10 NM each $6

World's Finest

176 VF/NM $15
178 NM- $10
183 NM $12
187 NM ..... .15
191 NM- $8
195 NM- $8
198 VF/NM $6
199 NM $75

DARK ADVENTURE COMICS

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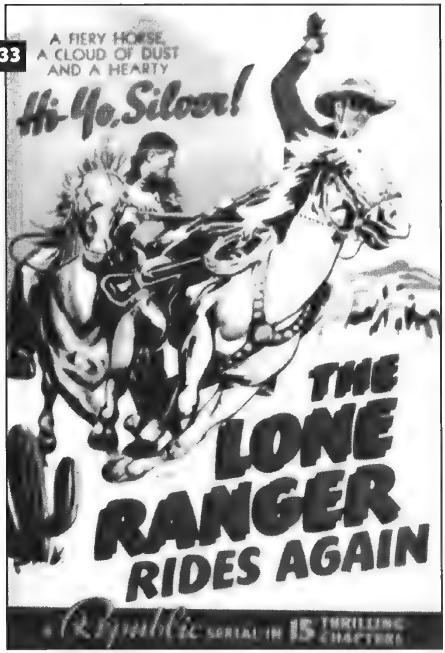
MOVIE MEMORABILIA *Continued from page 33*

The Lone Ranger serial was released in 1938 by Republic Pictures, followed by The Lone Ranger Rides Again in 1940.


A FIERY HORSE, A CLOUD OF DUST AND A HEARTY
Hi-Yo, Silver!
THE LONE RANGER RIDES AGAIN
a Republic SERIAL IN 15 THRILLING CHAPTERS

33

35

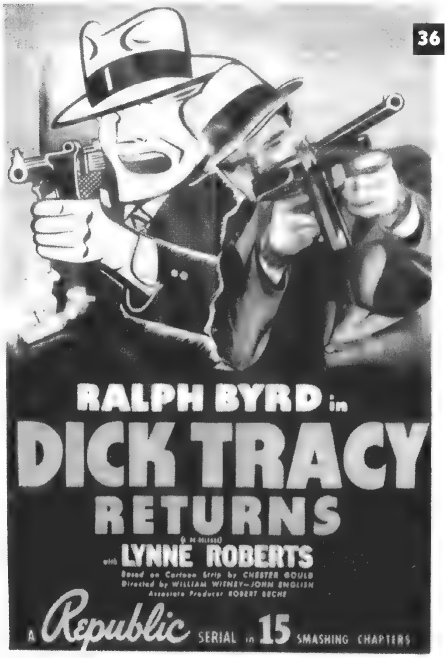
(35) The back cover of The Lone Ranger pressbook with a photo-inset of the actors who played the starring roles in the first serial.

Based on the popularity of the famous Dick Tracy newspaper strip by Chester Gould, which began syndication in 1931, Republic Pictures produced four Dick Tracy serials. The first, Dick Tracy, was released in 1937, followed by Dick Tracy Returns in 1938, Dick Tracy's G-Men in 1939, and Dick Tracy vs. Crime Inc. in 1941. All four serials starred Ralph Byrd as Tracy.

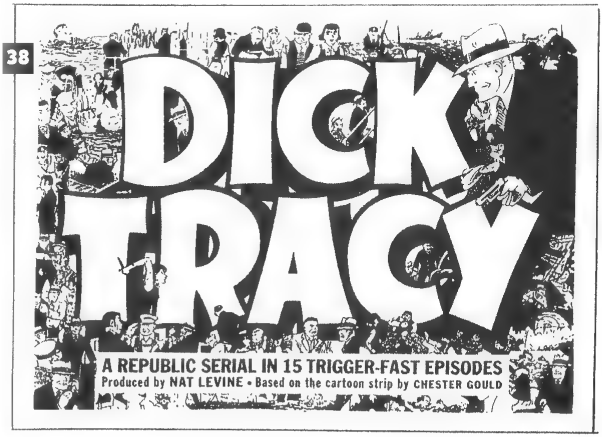
(36) The one-sheet for the second serial was re-released in 1945, and is graphically superior to the other Tracy one-sheet posters.

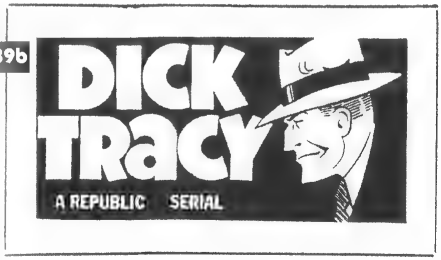
34

(33) Cover of The Lone Ranger Rides Again pressbook. (34) The one-sheet for The Lone Ranger, 27 x 41 in.


RALPH BYRD in
DICK TRACY RETURNS
with LYNNE ROBERTS
Based on Cartoon Strip by CHESTER GOULD
A Republic SERIAL in 15 SMASHING CHAPTERS

36


38
DICK TRACY
A REPUBLIC SERIAL IN 15 TRIGGER-FAST EPISODES
Produced by NAT LEVINE • Based on the cartoon strip by CHESTER GOULD



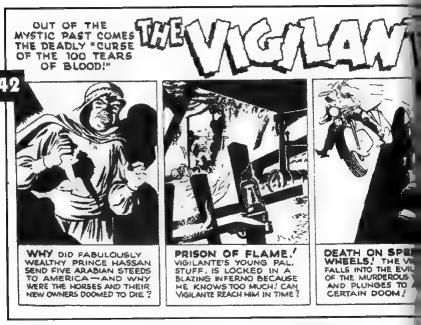
"You've put me on the spot—you've killed my friends... now I'm striking for revenge!"
EXCITEMENT
in 15-trigger-fast chapters!
39a
NOW ON THE SCREEN!
DICK TRACY
with RALPH BYRD - KAY HUGHES
directed by RAY TAYLOR - ALAN JAMES
based on cartoon strip by CHESTER GOULD
produced by NAT LEVINE
A REPUBLIC SERIAL IN 15 EPISODES
REPUBLIC PICTURES

(37) Scene card from Dick Tracy Returns.
(38) Title lobby card from the first serial.
(39a) A one-column ad slick from the pressbook.
(39b) Ad slick from pressbook.

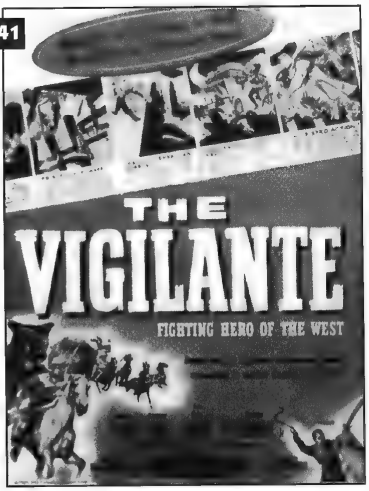
Oddly enough, even before Superman was released, The Vigilante–a DC Action Comics second banana–was optioned by Columbia Pictures for serialization in 1947. The serial starred Ralph Byrd, aka Dick Tracy, as The Vigilante.

THE VIGILANTE
FIGHTING HERO OF THE WEST
BASED ON THE VIGILANTE ADVENTURE FEATURE APPEARING IN "ACTION COMICS" MAGAZINE
A COLUMBIA SERIAL

40

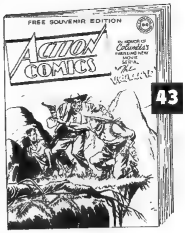

OUT OF THE MYSTIC PAST COMES THE DEADLY "CURSE OF THE 100 TEARS OF BLOOD!"
THE VIGILAN
WHY DID FABULOUSLY WEALTHY PRINCE HASSAN SEND FIVE ARABIAN STEEDS TO AMERICA—AND WHY WERE THE HORSES AND THEIR NEW OWNERS DOOMED TO DIE?
PRISON OF FLAME! VIGILANTE'S YOUNG PAL, STUFF, IS LOCKED IN A BLAZING INFERNO BECAUSE HE KNOWS TOO MUCH! CAN VIGILANTE REACH HIM IN TIME?

42



41

(40) Six-sheet for The Vigilante.
(41) The Vigilante serial pressbook cover.
(42) Comic strip from the serial pressbook.
(44) 6 x 9 in. Circus Herald cover, usually found inside pressbooks.



43

(43) Special promotional 32-page theater giveaway with Vigilante on the cover of Action Comics. These were sold to theater chains for one dollar per 100 copies.

CRASHING FROM "ACTION COMICS" MAGAZINE TO ROUSING SERIAL ADVENTURE!
THE VIGILANTE
FIGHTING HERO OF THE WEST
A COLUMBIA SERIAL

44

FIGHTING HERO OF THE WEST
A COLUMBIA SERIAL
with Ralph BYRD Ramsay AMES Lyle TALBOT George OFFERMAN, JR.
Screenplay by George H. Plympton, Lenny Clay and Arthur Hoerl
Based on THE VIGILANTE adventure feature appearing in ACTION Comics Magazine
Produced by SAM KATZMAN Directed by WALLACE FOX
THUNDERING HOOFS OF PERIL! A RUNAWAY STAGECOACH, WITH A PLUCKY GIRL MAKING A LAST BID FOR SAFETY IN A DESPERATE LEAP FOR LIFE!
TWO-FISTED ACTION! THE FIGHTING HERO OF THE WEST BATTLES AGAINST TERRIFIC ODDS WITH FISTS, GUNS AND LARIAT TO BLAST THROUGH TO THE SINISTER MASTER-MIND!
UNKNOWN VILLAIN! WHO IS THE MYSTERIOUS X-1? CAN VIGILANTE AND STUFF UNMASK THIS CRUEL OPPONENT AND BRING HIM TO JUSTICE BEFORE IT IS TOO LATE?

(47) Colorful 27 x 41 in. one-sheet poster for Chapter 1 of the Captain America serial. In many cases, Chapter 1 posters do not feature photo inserts.

47

In 1944 Timely Comics licensed Captain America to Republic Pictures. The serial starred Dick Purcell, Lorna Gray and Lionel Atwill, who appeared often in many movies and serials as the villain.

(45) Super rare Captain America pressbook cover.

45

46a

(46a & 46b) Captain America title cards. Republic Pictures Chapter 1 lobby cards were in full color. Chapters 2 through 15 were in duotone.

46b

(49) The six-sheet poster for the Captain Video serial.
(50) The cover of the serial pressbook proclaimed that Captain Video was being given "the greatest promotion in serial history."

Captain Video, ever so popular on television, reached the big screen in 1951. It starred Judd Holdren as Captain Video. It was backed up with a strong merchandising campaign, which included General Foods Post Cereals.

(48) Bedspreads, dishes, dolls, dungarees, playsuits, pajamas, shirts, trading cards, holster sets, etc., were all part of the licensing campaign.

(52) Nationally recognized author and collector, Harry Matetsky, has been a major force in the comic and memorabilia hobby for over 25 years. Movie serial items are among his favorite collectibles.

Spy Smasher, starring Kane Richmond, was released by Republic Pictures in 1942. Spy Smasher was the second Fawcett Publications superhero to make it to the big screen.

(51) Special advance one-sheet poster.
(53) Cover of pressbook.
(55) Fawcett Dime-Action Book, given away at movie theaters.

Captain Midnight, a very popular hero of radio, TV, comic books, and big little books, was brought to the big screen in 1942. The serial was released by Columbia Pictures and starred Dave O'Brien as Captain Midnight. The character's popularity thrived until the late 1950's, and was licensed heavily over the years. ■

(54) Cover of Captain Midnight pressbook.

The Mirth of a Nation

Archie was born at a very traumatic time in America's history. His very first appearance was in December 1941 when the U.S. would soon plunge deeper into war. Archie's origin was in MLJ Comics, a small publisher that copied better known superheroes from other publishers. Some of its titles were: *Pep, Jackpot, Zip, Top Notch, Hangman, Shield-Wizard, Blackhood, Blue Ribbon*, and a few others; *Pep* would be the only title to outlast the end of World War II.

Pep #22 and *Jackpot* #4 carried Archie's first stories which were usually near the back of each issue, while wartime heroes such as the Shield, Blackhood, and Steel Sterling controlled the rest. The villains in these stories were the "Japanazis." MLJ Comics would soon learn that World War II would not last long enough for its characters to flourish.

Archie Andrews and his friends were created by John Goldwater, but drawn by Bob Montana in Archie's earliest episodes. (Bob Montana also drew the Archie newspaper strip for over thirty years until his death).

Archie's physical appearance was almost repulsive in the beginning. He sported enormous buck teeth and freckles, looked almost deformed, and wore the same outfit for about twenty years. The other characters suffered the same predicament. Jughead's nose and ears were much larger, giving him a sad appearance; in at least two early issues, he wore a pasted-on mustache to impersonate Hitler.

Betty and Veronica fought over Archie then, as they do now. One of Veronica's classic lines to her foe was, "You should be lucky that they don't ration peroxide!" (Archie was frequently grounded for the duration).

At this time, Reggie was only a minor character. He was not as evil and plotting, but more inclined to show off. Other additions included: Souphead, Jughead's pint-sized cousin who would make on-and-off appearances through the years; Mr. Lodge, Veronica's rich daddy who would grow wealthier with time; Mr. Weatherbee, who had the least evolution of the Archie gang; Miss Grundy, who greatly resembled a witch and was much stricter than she is today; Archie's parents, who tried to oversee their son's antics; and Thaddeus Tadpole, who would later become Dilton Doiley.

These were Archie's beginnings along with some very simple plots which would be elaborated upon later. A year after his origin, he got his own comic entitled *Archie*. He shared the spotlight with a few funny animal characters such as Bumbie the Beetective, Cubby the Bear, Squoimy the Woim, and Judge Owl. The latter two lasted only a couple of issues. Cubby fell down a manhole in *Archie* #7 and was seen last in *Archie* #12 due to lack of fan mail; Bumbie was also "terminated" in the same issue.

Archie first appeared on the cover of *Pep* #36. The Shield starred through #40, but with *Pep* #41, Archie became the headliner. Archie shared the cover until *Pep* #50... after which he dominated the entire issue. To further attest to his amazing popularity, Archie took over the trademark circle from the Shield.

The cover of *Pep* #42 best describes the demise of the MLJ characters: in the center are Archie and Jughead beneath a spotlight. On the dark blue and gray sides are the Shield and Hangman, barely noticeable, extending their arms toward the center of the cover. The pair seems to be showing who will be the successors. In less than five years, Archie and friends would inherit the entire publication, and the superheroes would not be seen again until their revival in the Silver Age.

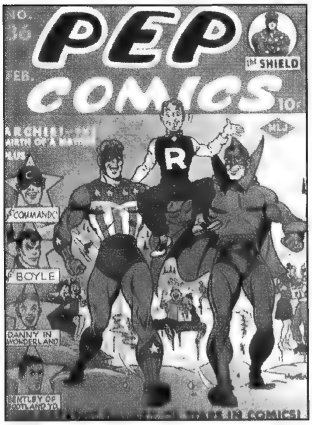
About this time, *Jackpot* as well as other MLJ titles were dropped entirely. *Pep* was the only superhero MLJ comic to continue publication after the war. *Blackhood* changed to *Laugh Comics* and adopted an Archie format in order to

by
Rick Sloane

survive. It had similar context to the later *Pep* issues.

Along with Archie came the refugees, other characters created to commercialize on Archie's success. There was Katy Keene, "the fashion queen," who starred in incredibly monotonous stories, but was saved by almost Good Girl Artwork. Ginger, Debbie, and Suzie were in and out of many Archie-line books. Archie's closest copy had to be Wilbur. They were almost identical, including the characters Laurie and Linda who played the Betty and Veronica roles, only with the opposite hair colors. Wilbur is the only Archie copy still around today, now published under the guise of That Wilkin Boy, with all new characters. The only thing in common in his name.

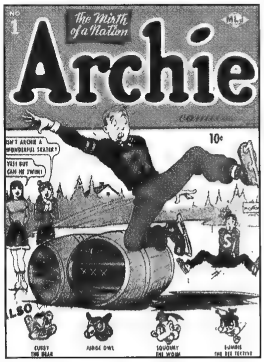
The greatest galaxy of stars in comics was the slogan of Pep Comics, the title which introduced Archie–the Mirth of a Nation.



Until then, Archie Comics only incorporated three titles which concentrated on Archie: *Pep, Laugh,* and *Archie*. During 1949, four new titles saw print... forerunners of an additional twenty-five that would follow. The most spectacular of the first four was *Archie Annual*. Billed as "Archie's Year Book," it was a lengthy 116 pages, carrying the risky cover price of 25¢. So few were made that in 1952 Archie Publications offered to buy back 500 copies at one dollar each. The asking price today is considerably higher.

Archie Annual #13, 1961-2, featured a classic story entitled "Two Little Words." The only words used are "Archie" and "Veronica." The various expressions of the characters would emphasize the meanings. The many years of Archie and Veronica's hot and cold romances are capsuled into this one unique story.

One of the most collectible comics of the '90s... Archie Comics #1.



Betty and Veronica, Jughead, and Reggie would get their own titles, but with Archie's name and a descriptive noun, (girls, pal, and rival) first for promotion. *Betty and Veronica* was the nicest title of the three. Their first few covers are done in poetry, as they are shown manipulating the boys as puppets, chess pieces, and sculptures. These also border on Good Girl Artwork.

The new *Jughead* was not that spectacular, but to date has surpassed almost all Archie titles in number except *Pep* and *Laugh*. In contrast, *Reggie* ran four years, then was dropped. It was later picked up again in 1963-65 as *Reggie,* and in 1967 as *Reggie and Me*. Though coming out within a year of *Betty and Veronica* and *Jughead*; Reggie is almost two hundred issues behind them today, making it a rather interesting item for collectors... many are scarce yet inexpensive.

Marking the success of its four new titles, a new line began in 1952. One of the first new titles was *Archie's Pals 'n' Gals*, the first issue of which was the last Archie comic to be 116 pages long. It had a familiar format to the *Archie Annual* series, but was published more frequently in later years.

The first *Betty and Veronica Annual* and *Jughead Annual* was published in 1953. The fact that Reggie did not achieve the same status explains why his title was dropped for nine years. *Betty and Veronica Annual* and *Jughead Annual* ran eight issues before being canceled in 1960.

Archie's Joke Book also debuted in 1953. Its main claim-to-fame were long one-page, corny jokes. A few of its later issues are considered collectors items because Neal Adams illustrated one page in each.

Archie's Christmas Stocking first appeared in 1954. Appearing annually (as does Christmas), they featured Archie and the gang celebrating Christmas at least four times in the same issue. The publishers, figuring that Christmas only comes once a year and that there are eleven other months of escapades, incorporated the title into Archie Giant Series. This included "summers" and "spectaculars" for Betty and Veronica, "worlds" for Archie and Jughead, and "jokes" for Archie.

Its numbering system happens to be one of the most confusing around. For instance, it skipped from number 35 to 136 with no issues between. The same "skip" happens from 251 to 452.

Archie's Mechanics appeared briefly from 1954-1955. The first issue was 15¢, the only Archie comic to be at that price until the 1970's. *Archie's Mechanics* featured the gang showing various tricks from safety and making things from coat hangers to fixing the car and teenage tycoons. Though informative (maybe then, at least), it lacked the basic Archie format and lasted only three issues. These are among the most collectible Archie titles from the 1950s, and are scarce.

Li'l Jinx received her own book for a short time in the fifties. It resurfaced as *Li'l Jinx Giant Laugh-Out* about twenty years later. Even *SuperDuck* (Archie's answer to Donald Duck) lasted sixteen years, but is considered by many to be less collectible than many of the other titles.

Archie's changes through the years were beginning to show. He had lost his buck teeth, and almost looked like a normal teenager. The other characters also followed along this line as they went from crude to refined to overly-refined and plain as they are today.

A real Archie oddity, *Jughead's Folly* #1, appeared on the stands in 1957. The artwork and panels are sloppier than a regular Archie comic since Close-Up published this one. The cover

features Jughead "making like Elvis." The inside story is Jughead's dream about becoming a big singer from a nobody, his gimmick being that he hated girls. On a strict diet of no hamburgers, he can stand no more and gives up fame. He later awakens leaning on a jukebox.

Little Archie also premiered at this time. The stories were trying to show how Archie and the gang acted when they were ten years younger. New characters, such as Little Ambrose, (who had his own comic for one issue) and Evelyn Evernever were added to the cast. The earliest of these stories are enjoyable reading; all of the children speak in baby-talk imitations of words. (*Little Archie In Animal Land* had a short four issue run in the late '50s).

Little Archie's format changed to a less interesting one in the sixties when he became a detective who fought a weird professor in almost every issue. This led to the two-issue run of *Little Archie Mystery*. After this came the last format which still exists today. The stories are the same as regular *Archie,* only with diminutive characters. This is the least clever of the three.

Life With Archie #1 debuted in 1958, and became the biggest trend-setter of the entire Archie line. The earliest issues featured long adventure stories which covered the entire comic. The gang visited the U.N., Washington D.C., and were stranded on a desert island. A few science fiction themes followed as they encountered a teenage robot, outer space visitors from the planet "Nausea," dinosaurs from the center of the earth, and a city beneath the sea.

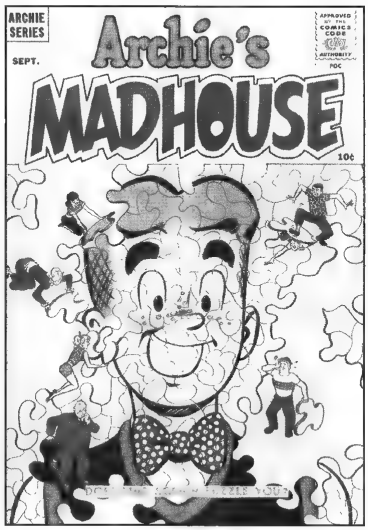
Adventure tales followed including Jughead almost dying from an operation, Archie almost being found guilty for stealing $500 from the school treasury, and an elaborate fashion show which Archie had to pick the "star." *Life With Archie* #41 boasted seven adventures in one story. (More on this title when we get to the middle sixties).

Archie's Madhouse #1 appeared in 1959, and was perhaps the most unusual Archie title to date. *Archie's Madhouse* abandoned regular themes and tried a new one. Its first cover featured the gang putting together a large jigsaw puzzle of Archie's face with the caption: "Does the Jigsaw Puzzle You?" The second issue had Betty and Veronica each out on a date with Archie at the same time (this included two Archies at once). Other early issues showed (literally) Archie losing his head in an argument, Jughead making a monkey out of Archie, Archie going all to pieces because of an exam, Archie feeling blue because Veronica spurned him, and the gang as teenage eggheads.

Some of the inside features included: if teenagers ran various things such as the government, schools, and television; crazy fashions and hair-styles, Archie's adventures in places such as Wonderland and Shakespeare Land; "Last Laffs;" ridiculous ads, and the last installment of each issue—"The Discovery Of." These gimmicks were very funny, but unfortunately the format changed after only sixteen issues. The later issues were comparatively dull, featuring lack-luster creations such as Captain Sprocket and the Mad House Glads. (*Madhouse* also had an annual beginning in 1964).

Jughead's Fantasy began and ended in 1960. Its basic format was the same as *Jughead's Folly.* Jughead dreams he is in Camelot in the first issue, becomes a private eye in the second, and acquires super strength in the third and last.

Archie Publications began an adventure line of comics at about this time. It featured non-Archie characters such as the Fly and the Jaguar. The adventure line comics were canceled one at a time during the middle sixties.

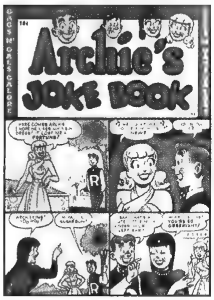


The sixties marked a decline in Archie's popularity. For some reason, the comics were not selling as well as they once had. New formats began in *Life With Archie* and eventually spread to begin the line of "___and Me" comics.

Archie And Me appeared first. "Me" referred to Mr. Weatherbee in this title, while it would refer to Archie in the other two. The stories involved school and the run-ins between Archie and the principal.

Life With Archie #42 marked the start of a new trend in 1965. The Archie gang would become super-heroes. Archie became "Pureheart the Powerful," followed by Jughead as "Captain Hero," Betty as "Superteen," and Reggie as "Evilheart." Veronica never transformed since she and her father were always the ones attacked by the villains. Some of them had potential such as the "Ice Cube" or the "Looker."

The new trend inspired many new titles. *Archie As Pureheart the Powerful* ran a total of six issues, *Jughead As Captain Hero* ran seven, and *Archie Giant Series* had one Super-Hero Special. *Betty And Me* and *Reggie And Me* also appeared to commercialize on the new format. They are still being published today, since they dropped the super-hero gimmick after a few issues.



Scarce and highly collectible Archie 1st issues from the 1950s... Archie's Madhouse and Archie's Joke Book Magazine

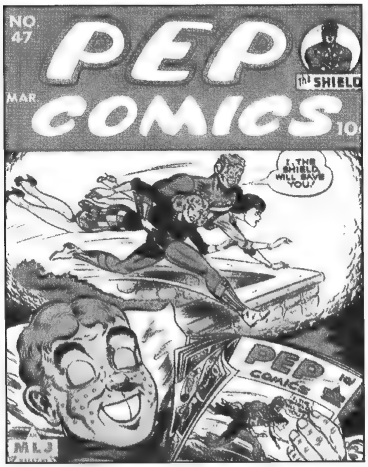
Another *Life With Archie* format was a parody of the Man from U.N.C.L.E. T.V. show; Archie became the "Man from R.I.V.E.R.D.A.L.E." Jughead and Betty formed P.O.P., or the "good guys." Veronica was once on their side, but she joined forces with Reggie to form C.R.U.S.H., or the "bad guys."

Pop Tate was the frequent victim of these crimes which utilized more unusual villains and Get Smart plots. It lasted about

as long as the super-hero gimmick. *Life With Archie* #60 marked the debut of the Archies rock group. It was yet to include Betty and Veronica, and was only foreshadowing as to what Filmation Studios had in mind.

Josie debuted in the beginning of 1963. The stories were not copies of Archie in the start, but later would be. Josie shared the same color hair as Archie. The publisher might have felt there was something about it which was endearing. In the early episodes, Josie was joined by Melody and Pepper. *Josie* #6 had one of her best stories. The three girls wander by a deserted mansion with a light on. They meet the residents who slip them a "mickey." Josie and friends awake later in a tower room. Through secret passageways between the walls, they fool the two villains into believing that there is a ghost. The criminals are caught in the end, and Melody guesses their time in jail due to the nature of their names. (See *CBM* #35, Page 54, for more on Josie and the Pussycats. Ed)

A classic and high demand cover, Pep Comics #47 is now on many want lists.



Alex and Alexandria Cabot as well as Alan M. were introduced later. In her earliest appearances, Alexandria had magical powers when she held her cat Sebastian. Melody's snapping of her fingers would always break the spell. (More on Josie when we get to animation).

In 1966 and 1967, Reggie and Jughead received their own joke books. Jughead had many titles following his name, but this was the first one for Reggie that wasn't a continuation of his ever-discontinuing title. Both titles are still in print today.

Archie on the cover of Jackpot #4 makes this early MLJ very collectible.

The Animated TV Archie

In 1968, Archie would join a new media... TV! During the 1940s he had his own radio show which sometimes corresponded with the comics. In the early 1960s Columbia planned an Archie motion picture but the deal fell through. For the first time ever, Archie would move.

Filmation had the idea to animate Archie and his friends, with the premise including rock 'n' roll songs and dancing. The show debuted on September 14, 1968. The comics, which would come out on the same week, would show a dance which would also be shown on the Saturday morning cartoon series. Limited animation was used for a few Archie stories each week. The show was tremendously successful and Archie Comic sales soared higher than ever. The show's format changed over the years. It became "Archie's Fun House" with live-action children as an audience, "Archie's T.V. Funnies" with an array of other characters added to the cast, and the "U.S. of Archie" which was history in preparation for the Bicentennial. The Archies rock group recorded at least six albums, plus a number of hit songs. Their greatest hit was "Sugar, Sugar" which sold over a million copies.

Sabrina, who had first appeared in *Archie's Mad House*, was brought to life for her own show. She would meet Archie, and later have another show, "The Groovie Ghoulies."

Due to Archie's television success, three new comic titles came out. The first was *Everything's Archie* in 1969. Its premiere issue featured Archie and friends actually visiting Filmation Studios in California. *Archie's T.V. Laugh-Out* followed with jokes that were worse than anything in a regular *Archie's Joke Book*. Sabrina was later given her own comic.

Hanna-Barbera, not wanting to be left behind, picked up the rights to animate Josie. Her format was also changed to a rock group with the addition of Valerie. Josie and her friends visited Hanna-Barbera studios in *Josie and the Pussycats* #50. The first shows had good stories and better animation than the Archie cohorts. Unfortunately, for the following season, Josie and the Pussycats was changed to Josie and the Pussycats in Outer Space, which resulted in worse animation and terrible stories.

Other avenues opened for Archie and his friends. Their empire included a short running live-action T.V. show, a ride at Palisades Park, and two Archie restaurants in the mid-west.

Three more Archie titles also debuted. Sabrina had *Chilling Adventures in Sorcery* which ran two issues before being dropped and continuing as a Red Circle comic. *Archie at Riverdale High* followed with a similar format to *Archie and Me*. *Christmas and Archie* was the only 10" x 14" size comic that Archie published. It is one of the last new titles to date.

With over thirty years of back stories, someone had the idea to put reprints in to digests (as previosly done with the paperbacks) and sell them to readers who couldn't possibly have read every Archie story. *Archie Comic Digest* was the first, followed by *Jughead with Archie Digest*, *Laugh Comics Digest*, *Madhouse Comics Digest*, *Archie Annual Comics Digest*, *Little Archie Comics Digest*, *Archie Where are You Digest*, *Jughead Jones Comic Digest*, and probably many more. Even Spire-Christian Comics capitalized on Archie and friends to promote religion.

This is as far as the story of Archie goes. He went from the "mirth of a nation" to America's favorite teenager, to the comic character who appears in more comics monthly than any other. (Did Spider-Man or Superman ever appear in over twenty different titles a month?)

And during all of this, he hasn't grown one year older. ■

Collectors Paradise!

My favorite place to look for comic character collectibles is at the giant semi annual show held at the Indiana State Fairgrounds in Indianapolis.

by Dr. Richard D. Olson

Every comic book collector knows that related comic character collectibles exist in many forms, including dolls, games, movie posters, pinbacks, postcards, premiums, sheet music, and toys. In fact, these related collectibles have become so popular that Gemstone Publishing has just released Ted *Hakes' Price Guide to Character Toy Premiums*, which will serve collectors seeking this array of collectibles just like Bob *Overstreet's Comic Book Price Guide* has served comic book collectors. Once people read Hakes' guide, the only question they will have is where can they find the items in the book.

My favorite place to look for comic character collectibles is at the Indiana State Fairgrounds in Indianapolis around the middle of March and September every year. The next extravaganza is scheduled for March 14-16, 1997. Because the Fairgrounds are spacious and Indianapolis is centrally located, a number of related shows have agreed to meet simultaneously, and the result is a collector's dream! As I turned into the Fairgrounds on Friday, September 20, 1996, I saw a parking sign for some of the weekend's shows: Antique Advertising Show, Boat and Recreation Show, Championship Cat Show, Collector's Caravan, Indiana Flea Market, and Brewermania (which was adjacent to an unadvertised antique show). I knew it was going to be a great weekend!

To warm up, I went to the antique show and saw a nice Donald Duck tapestry about 3' x 5' that also pictured Huey, Dewey, and Louie. The flea market had a variety of newer comic character collectibles, from figures of the Peanuts gang to Disney stamps. Some of the dealers also had older collectibles, like cast iron banks from the turn of the century featuring Buster Brown, Foxy Grandpa, and others.

It was a beautiful day in Indy, and as I walked from the flea market to the Collector's Caravan, I went into Hook's Historical Drug Store. This museum/store chain in Indianapolis has a great variety of antiques, but my favorite is the working antique soda fountain, that specializes in ice cream sodas. The cherry phosphate is also a wonderful warm weather treat!

On to the Collector's Caravan, which featured over 100 dealers from all over America. The only single show that I have seen that is similar in size and scope is Don Maris' Big-D Show twice yearly in Dallas, which I attend regularly. Don runs a good show because he is a long-time collector, and I wasn't surprised to run into him several times at Indy. As the pictures indicate, this show had an excellent variety of collectibles and business was brisk.

The highlight of the weekend, however, was clearly the Antique Advertising Show run by Kim and Mary Kokles. Many advertising collectors and dealers consider it the best show in the country. I like it because the booths are run by experienced dealers who always bring some great pieces to Indy. Although I limit myself almost exclusively to comic character collectibles, I still enjoy looking at everything and nearly bought some antique soda fountain syrup dispensers. I saw several Yellow Kid pieces, a nice display of Buster Brown china, some Brownies items, several western character collectibles, old Sunday pages, and lots of Disneyana. Most of the things offered in this show are not only old and rare, but in top condition.

Comic characters have been used in advertising since R.F. Outcault's Yellow Kid led the way. Collectors start lining up for the 10 A.M. opening hours before the doors open, and at ten o'clock, look out! This is a great show were I always find something interesting to add to my collection. This year it was a printer's block illustrating the toy, The Dancing Yellow Kids, which is quite rare in its own right. If you ever get the chance, visit Indy during one of the bi-annual collectibles weekends and you won't regret it!

After doing several tours of the floor, it was time to start the long trip home. After all, there were several antique and collectibles malls along the road back to New Orleans. As every collector knows, the thrill of the find keeps many of us looking against all odds. ■

Top to bottom: The Donnelly's large inventory of collectibles. Buster Brown head that connects to an air canister for filling balloons. Buster Brown and Tige cutouts. Bill Swain holds a rare Mickey and Minnie Lionel handcar.

Closeup of the scarce Donald & Scrooge #1. The hard-to-find issue is part of a three issue, limited edition, three-pack... and was sold only by the portable comic book kiosk at MGM Studios in Florida.

They're as rare as Duck's Teeth!

By Michael Naiman

Generally speaking, Duck collectors are (if you'll excuse the phrase) "birds of a different feather." "Value" and "Pedigree" are words that are seldom heard in conversations when Disney duck collectors gather at the comic book watering hole of conventions or on-line in Cyber-space. Because of the seemingly unending availability (re: reprinting) of the product, no story is unobtainable. A favorite book is possessable in one format or another, and if persistent enough, an original copy can be found in a condition that is affordable. Much like Uncle Scrooge's persona, duck collectors like to make sure that their hard earned money is wisely spent.

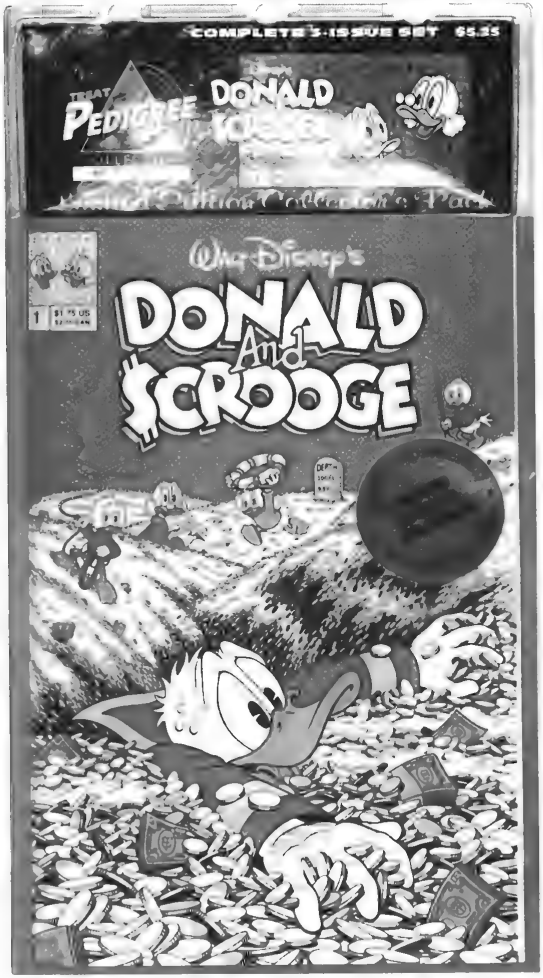
Once a Duck collector obtains the "classic" Dell *Four Color* duck books for their collection (Lost in the Andes, Sheriff of Bullet Valley, Only a Poor Old Man, Donald Duck Finds Pirate Gold, Volcano Valley, Old California, Terror of the River, etc.) there is a large group of books that oftentimes go overlooked because they are never seen at large shows.

Since duck-related books have been universally popular in this country

Uncle Scrooge #179 (July 1980) reprints cover of Uncle Scrooge #17 (Mar 1957) with new color.

Donald & Scrooge stories...
Issue 1: The Money Pit & On Stolen Time.
Issue 2: Return To Xanadu (Parts I & II).
Issue 3: Treasure Under Glass & Master Landscapist.

and abroad for many years, various publishers have created products in a myriad of forms. Besides the standard comic book format, there are irregularly sized giveaways, Big Little Books, Golden Books, Top Top Books, oversized Whitman linen books and tiny palm sized Penny books. Many of the scarce duck books have avoided capture by the dedicated duck hunter. Don't be deceived into thinking that the only rare books are those from the early years of comicdom! There are scarce books that are in very high demand that have been produced in the 1980's and 1990's!



Now before you dyed-in-the-feathers duck fans look for the nearest tree and a rope to stretch my neck, this article and survey is NOT going to focus on the monetary value of these rarities. Some of the very rare items are currently listed for under $10 in the guide. How can this be you ask? Doesn't "rare" and "scarce" mean BIG DOUGH?

Not in Duckburg me bucko! With the attention of the vast majority of the American collecting populous focusing on the superhero genre of late, duck fans (foreign and domestic) can quietly go their way actually sharing information and (gasp!) trading for scarce comics with fellow collectors. The byword here is "sharing" (a foreign idea to many present day hobbyists). When the public spotlight is not shining on the possibility of huge financial gains made from a quick turnover, many of today's "mainstream" collectors can lose sight of what is actually scarce in the marketplace... namely cooperation among collectors!

Thanks to today's instantaneous world wide "on-line" connections, many collectors are able to exchange and share information relating to the availability of books that are difficult to locate. Utilizing "The Net", collectors from around the world have been asked to submit a list of duck books they perceive to be the "...toughest of the toughies," to locate. A special thanks for all those who participated in the survey, especially Alberto Beccatini (Italy), Barry Branvold, Gene Carpenter, Bruce Ellsworth,

DEMAND: Ranking, Title and Points

1. Four Color #4 (256)
2. Donald Duck Bubble Pipe bk 1938 (210)
3. March Of Comics #20 Darkest Africa (207)
4. March Of Comics #4 Maharajah Donald (203)
5. Donald Duck nn 1936, 36 pg hardcover w/dj (172)
6. Uncle Scrooge the Lemonade King (172)
7. March Of Comics #41 Race to the South Seas (167)
8. Large Feature #16 Donald Duck (161)
9. Uncle Scrooge #179 (157)
10. Donald Duck Whitman #978 (152)

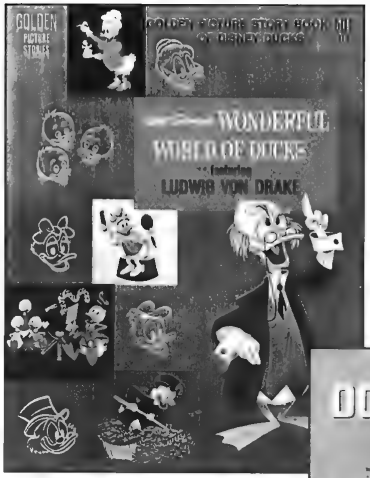
Richard Evans, David Gerstein, Dave Grisez, Shawn Hamilton, Bill Hughes, Scott McAdam, Gary Pantzer, Greg Pharis, Ernest Poeckh, Don Rosa, Peter Sejersen (Denmark), John Snyder, Joe Torcivia and Greg White. (See chart below.)

Not too much of a surprise that *Four Color* #4 topped both lists in the #1 position. It was not until the 1995 San Diego Comic Con that I saw two of these at the same show…after years of never seeing it at all! The *March Of Comics* entries also placed near the top of the list. Is it no small wonder that these *March Of Comics* books as well as the Donald Duck giveaways are nearly impossible to find? Originally produced as small and disposable "shut-me-ups", it's a wonder that any have survived. You have to know that millions upon millions were produced by the advertising geniuses who came up with the promotion… but where are they today? You don't see them stacked in the back issue boxes!

The elusive *Uncle Scrooge* #179 from July of 1980 remains the #1 difficult Scrooge book to obtain by completists … ranking #9 in the survey. How is it that a book from 1980 is so hard to get? It has been speculated that Whitman placed this issue in their sealed "3-Pak" during this era and distributed them to non-comic selling small department store outlets. At that time, if a kid missed an issue there was another one coming next month…but what happened to all of the unsold, unopened bags that were returned? This is the Holy Grail for Scrooge collectors.

Now that you have been forewarned, get out those miners hats and start looking under every rock (and into every cluttered closet, attic, and basement) for those hard to find issues. Now that you understand that many of these books are as scarce as hen's teeth, don't get your feathers in a ruffle when you don't find them next week! Perseverance and "duck-termination" will eventually pay off when you discover one of these long lost treasures! ■

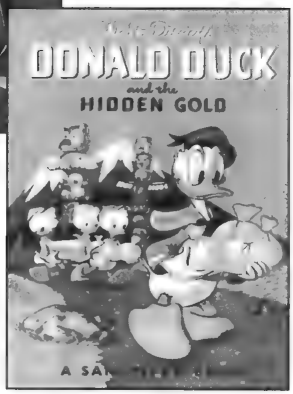
Michael is the recipient of the Junior Woodchucks' special "S.C.R.O.U.N.G.E.R." medal! (Subtle & Crafty Researcher of Undiscovered Nostalgia & Great Ephemeral Relics).



Golden Picture Story Book ST-4 (Dec 1961), featuring Disney's Wonderful World Of Ducks, measures a whopping 10 1/4" wide by 14" tall. Their large size makes all four Golden Picture Story Books extremely rare.

COURTESY THE SCOTT MCADAM COLLECTION

Donald Duck and The Hidden Gold (1951, below) contains Al Taliaferro's earliest printed credit for a Donald Duck story.



11. Donald Duck Comic Paint Book Large Feature 20 (152)
12. Donald Duck's Surprise Party (134)
13. Donald Duck and the Christmas Carol (125)
14. Donald Duck and the Red Feather (124)
15. Donald Duck & the Hidden Gold with dust jacket (117) .
16. Donald Duck "Litterbug" (107)
17 Donald Duck "Plotting Picknickers" (107)
18. Walt Disney's Comics & Stories #480 (92)
19. Donald & Scrooge Ltd Ed. Collectors Pack-3 comics (76)
20. Golden Picture Story Book ST-4 (70)

SCARCITY: Ranking, Title and Points

1. Four Color #4 (239)
2. Donald Duck Comic Paint Book Large Feature #20 (222)
3. March Of Comics #4 Maharajah Donald (215)
4. Donald Duck nn 1936- 36 pg. hardcover w/dj (193)
5. March Of Comics #20 Darkest Africa (190)
6. Donald Duck Bubble Pipe book 1938 (188)
7. Donald Duck's Surprise Party (188)
8. Large Feature #16 (179)
9. Donald Duck and the Red Feather (177)
10. March Of Comics #41 Race to the South Seas (168)
11. Donald Duck "Plotting Picknickers" (160)
12. Donald Duck "Litterbug" (156)
13 Donald Duck and the Hidden Gold w/dj (145)
14. Uncle Scrooge the Lemonade King (136)
15. Uncle Scrooge #179 (135)
16. Golden Picture Story Book ST-4 (126)
17. Donald Duck and the Christmas Carol (110)
18. WDC&S #480 (102)
19. Donald & Scrooge Ltd Ed. Collectors Pack of 3 (88)
20. Donald Duck Whitman #978 (74)

Bullish on 1950's Archies!

Traditionally this has been a bit of a slow time in the market as collectors size up the upcoming holiday season and new year, but over the past few years, mail order dealers have begun to put out a December catalogue to great success. Perhaps that holiday bonus is finding its way into a gift for oneself.

The pre-hero DC and Marvel monster and science fiction titles are exactly what collectors are looking for right now, and a solid market is building is all grades for these great books. The trick is finding them. As some segments of the pre-Gold market have topped out for now, collectors begin to look elsewhere, so keep an eye on Silver, because many of those high grade books were scooped up by savvy collectors during the Golden Age boom.

One other area that has lain dormant for awhile is beginning to show an amazing surge of late! Almost any Archie books in GD or better sell great at Guide... and it seems more collectors than ever are braving this last uncharted "dark continent" of collecting. This is especially true of Archie books published from 1950-1961, and many dealers are reporting a real wave of demand. What's especially nice for collectors is that the vast majority of this material Guides at incredibly cheap levels... and the "collector grapevine" is buzzing with one great inexpensive find after another!

Pre Golden Age/Golden Age (1933-45)

Funny how it works, but as SOME report that certain segments are slow, OTHERS are reporting that collectors are taking advantage of this lull to pick up books that otherwise might go for multiples. So the question we must always ask, is it truly a slowdown when books can sell readily at Guide prices? And what does it say when the majority of "HOT" books projected for 1997 by the readers survey are all Gold, and not inexpensive Gold at that?

Sales: Headline nn FN $285; Contact #1 VF $265; Hyper Mystery Comics #1 FN $580; Jackpot #2 VF $725; Fighting Yank #1 VF $1,895; Submariner #1 G $2,200; Marvel Mystery #6 G $520; Prize Comics #7 G $150; Punch #1 FN+ (R) $220; Silver Streak #1 GD $1,600; Happy Comics # 2 VF- $75; Master Comics #1 VG $1,600; Banner Comics #4 VF $475.

Atomic Age (1946-56)

Scarcity truly reveals itself when we remember that DC and "Marvel" began to publish the pre-hero and monster science fiction, the top selling titles were Romance, Western and other related family fare. Publishers were taking a bit of a risk and print runs reflect this. Good Girl books are still making headlines, with Baker romance books difficult to locate in any grade. Also keep an eye out for The Phantom Stranger series by DC, as this run is finding a strong and renewed demand. Westerns selling? Say it isn't so! But yes... dealers are reporting a new and strong trend toward the purchase of western genre titles - stay tuned for more on this amazing trend.

Sales: Sensation #109 VF+ $470; Behind Prison Bars #1 VF/NM $220; Confessions Of Romance #7 FN $85; Strange Adventures #1 G $350; Wonder Comics #12 VF $440; Frisky #44 FN $85; Liberty #10 NM $210; Margie #35 VF $165; Lorna #1 FN $125; Pictorial Confessions #2 FN $75; Lady Luck #1 VG $140; Marvel Tales #142 VF/NM $135; Racket Squad #6 NM $310.

Silver Age (1956-69)

More and more I'm hearing collectors and dealers tell me about particular Silver books that are difficult to find in high grade... or at all! I'd have to say that it has been a few years since anyone really talked about attempting to find ANY silver books at all. This trend not only focuses on early DC heroes, but extends to late 1969 books. Bat Lash, Secret Six, The Creeper, The Spectre, Phantom Stranger etc (in grade of course) are showing signs of renewed interest.

Sales: I Spy #1 VF $198; Green Hornet #1 FN $100; *Continued on page 66*

SCOTT McADAM • TREASURES OF YOUTH

1201 C Street
Hayward, California 94541
(510) 888-9675

For the most part it's getting harder and harder here to get collections (i.e.. Silver Age and Golden Age) into your store. I have gotten lucky recently with a few larger purchases of 500 & 700 books, each with old stuff from the period of 1948-1956 and 1945-1953. Also, the Bay Area SuperCon on November 9th was a very active collector event. Dealers from the Pacific Northwest, Midwest and East Coast attended and many said that they did well.

Here's a small overview of the market from the San Francisco Bay area point of view.

Recent sales at the show and in the store: Haunted Thrills #10 VG/FN $35; Chamber of Chills #16 FN- $45; Menace #6 VG+ $600; Adventures Into Weird Worlds #21 VG- $25; Black Magic #22 VG+ $40; Suspense #19 VG+ $30, #24 VG/FN $30, #26 FN- $30; Witches Tales #6 FN+ $40, #11 FN- $30, #19 FN $40; Weird Tales of the Future 1 VG+ $115.

On to the superhero genre: Batman #49 GD/GD+ $135 ,#62 GD+ $120,#65 VG+ $130; Superman #68 VG- $85, #69 VG- $90; Prize Comics #36 GD+ $22.50.

Here, it is very hard to get Guide on most Silver Age (especially Marvels) in any grade less than VF/NM! Recent sales include: Fantastic Four #5 GD $250, another #5 GD $160; Spider-Man #7 and #10 GD/VG these Guide at $260 ...sold for $160 the pair!

As many collectors get out of the action figure and "hot" comic mode, they will be buying older books again.

Happy holidays and happy collecting from Northern California!

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THE MATT SCHIFFMAN REPORT

Journey Into Mystery #83 G $350; Flash #123 FN $270; Our Army At War #91 VF/NM $650; Brave & Bold #23 FN/VF $150; Green Lantern #1 VG $325; Metal Men #1 FN $145; Detective #230 FN $175; Hawkman #1 GD $58; #4 VF/NM $150; Amazing Spider-Man #2 G $220; Batman #181 VF/NM $180; Secret Six #1 VF/NM $85; Marvel Super Heroes #15 NM $45.00

Bronze Age (1970-1979)

Perhaps it is the overall sentiment that this just might be the last time to purchase these '70s books before the Guide begins to recognize their market values, and to purchase these books that still can be found uncirculated. Or perhaps it is the fact that collectors have recognized there are some titles and issues that are truly scarce. This, along with the fact that these books were the books many grew up with… and the "Rule of 25 years" is now taking hold.

Sales: Dead Of Night #11 NM $10; Astonishing Tales #1 NM $34; Supernatural Thrillers #5 NM $12; Journey Into Mystery #1 NM $12; Weird War #2 VF/NM $32; Batman #232 VF/NM $85; X-Men G.S #1 VF/NM $495; Marvel Spotlight #2 VF++ $120; Ghosts #1 VF/NM $48; Star Wars #107 VF/NM $70; New Gods #1 VF/NM $70; Jimmy Olsen #134 VF/NM $65; Johnny Thunder #1 VF/NM $14.00.

The past two years have viewed January as the kick off for the new comic season, and the market has come to life a few months earlier than in the past. Armed with the fact that we now have a Top 50 list of books that a fair group of readers will be chasing, and the growing recognition of the post Golden Age market, the cold winter months ought to have at least a bit of warmth to them as we all search the latest catalogues for our missing books.

Have a good holiday! ■

MARKET REPORTS

Continued from page 64

GREG WHITE • COMICS & COLLECTIBLES

17 W Monument Avenue
Kissimmee, Florida 34741
(407) 870-0400

Hello from Central Florida. Autumn has brought cooler weather and fewer visitors thus sales have been down a bit. This is typical for this time of year. Hopefully Christmas sales will kick in soon!

Overall sales were flat this past month. We had no conventions recently and the lack of tourists equals fewer sales. Mail order remained constant. Books will move if the prices are appealing, which means 20 to 30 percent below Guide. On occasion we can get full Guide but that has become more the exception than the rule. I find that collectors are being even more particular than usual and that we have to hustle a bit more to move a reasonable number of titles.

Golden Age (1935-1955)

A quiet month. Nothing of note came our way. We had some movement of esoteric material and a few Timelys. Demand continues for Hitler covers and first appearances. Origin issues also rate high. We broke out a nice run of mid '40s Superman comics. It will be interesting to see how quickly these issues move.

Sales: Red Seal #18 VF/NM $400; Batman #32 VG $200; Detective #108 VG $150; Submariner #8 GD $150; Four Color #147 GD $75.

Silver Age (1956-1969)

We were able to purchase a nice group of DCs which included early Green Lantern appearances. Also we bought a large collection of late '50s-early '60s funny animal and humor books. These move slowly however, but since I like these comics so much I try to keep a decent stock. We have seen movement on early Marvels as of late. Trends come and go but Marvel books always seem to find a home.

Sales: Archie's Christmas Stocking #4 VF $175, Spider-Man #28 FN $150, Daredevil #3 VF/NM $250, Avengers #5 VF $150; Batman #155 VG $75; Dennis The Menace #20 FN $15.

Art & Toys

No collections came in this month. We have had demand for '60s comic book art and adventure strip art. We are offering a couple of Alex Raymond pieces at this time but have had no bites yet. We looked at a knockout collection of boxed Aurora model kits last week, however, the owner wanted full retail. Since we need some markup, that deal did not work out.

Sales: Winnie the Pooh cel $350; Mickey Mouse animation drawing $50; Phantom board game (1960s) $75; Flintstone Kids cel $50; Black Beauty corgi car, loose $75.

That will wrap up our month. I hope everyone has a terrific holiday season. When vacationing at Walt Disney World please stop by and say hello!!

BILL PONSETI

Gotham City Collectibles
760 Magazine Street #205
New Orleans, Louisiana 70130
(504) 523-8134

It's been a long time,indeed, since I was able to put fingers to keyboard and fill you in as to what's what in the comic market. After six months on the road at comic conventions around the country, I am happy to report that rumors of the decline in hobby action are greatly exaggerated. I encountered legions of fans with want list in hand searching for those elusive issues to fill holes in their runs.Now let's talk comics.

Silver Age (1956-1969)

Silver age comics have been dominating our sales over the past six months and this trend shows no signs of letting up. For us, DC is the absolute leader in this area, with Superman titles leading the way. I think the popularity of the new cartoon as well as the live action TV show have alot to do with this, but whatever the reason..... Superman is hot here!!! We have sold three long boxes of Superman related titles this show season. Action Comics and Superman top the list but Olsens and Lanes aren't far benind. The only exception would be that Superboy has yet to reach the fever pace of the other titles. But all of that aside, the absolute best selling comic book for us has been Wonder Woman, hands down. Many of you may have read about the record sale of a #105 in San Diego earlier this year. For us, that sale was only the tip of the iceberg. Here, Wonder Woman comics sell in any grade at Guide or slightly above, all the way up to issues from the 1980's!!! Marvel titles have slowed down a bit, not too many surprises

there. High grade Amazing Spider-Man and X-Men still rule. Almost all Marvel titles that grade below fine sit and sit and sit. Even in bargain boxes these are tough sells.

Low grade keys on the other hand seem to do reasonably well. My most-requested high grade Marvel Key is Journey into Mystery #83, but I haven't been able to locate one for some time. We bought a Fine copy in New York that lasted twenty minutes before it sold at $1,000. The most requested low grade Marvel key is still Amazing Fantasy #15. However, with very few exceptions, price resistance from the customers keeps any Marve s from selling at Guide here. Almost all books have to be priced around 10 to 20 percent below Overstreet.

Other Publishers: Lately our sales of Gold Key and Dell comics is on the rise. Collector interest in Magnus and Solar has started up again. WD's Comics & Stories under #100 sell reasonably well for us, as do Movie and TV related tiles. Charlton and ACG sales have been almost non-existant. King titles like Phantom and Flash Gordon have shown some activity of late.

Golden Age (1935-1955)

This area has shown the most change over the past few months. A year ago only high grade copies were selling, at multiples of Guide. Now it's just the reverse for us, low grades are king. DC makes up most of our Golden Age sales with Actions, Detectives, Sandman-cover Adventures, and Spectre-cover More funs being the most requested. The top dogs are still pre-Robin Detectives and Action under #11. Any copies we get sell at double Guide in low grade and 1.5 Guide for higher grades. Timelys still get a lot of requests but not at the prices people are asking for them. Folks here are just realizing that fewer people are willing to pay multiples of Guide for Timely books anymore... dealers included. A lot of material surfaced over the past year and I feel the supply is now out-weighing the demand. Small publisher Golden Age is still doing reasonably well, with Nedors, Cheslers, and Fiction House rouunding out the top three. EC titles have slowed down a bit but they are still holding their own. Well, it's about time for me to close this report, but I'll be back with another one that will feature more specific sales information... once I get it tabulated. So until next time, keep the faith and hold on for an exciting year of collecting! ■

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Bob Brodsky, California

Casting Perelmans before swine?

The recent slaughter of Marvel Entertainment Group's securities is serious news for both Wall Street and the Comic Book Community. As a stockbroker and 37 year-old "Child of the Silver Age," perhaps I can help clarify this ongoing, sad mess of a story.

The collapse of Marvel's stock price two weeks ago from 4 5/8 to a low of 2 3/4 was the loudest shot in a dirty war that began in 1989 when "investor" Ronald Perelman acquired Marvel through an $82.5 million leveraged buyout.

Perelman is a multi-billionaire "corporate raider" with a reputation for putting his own interests ahead of company employees and shareholders. His modus operandi is to borrow the capital needed for an acquisition by issuing "junk bonds"—securities that pay high interest rates but are "secured" by minuscule credit quality. The junk bond buyer is, in fact, a lender who earns a higher interest rate for taking on higher than average risk.

Perelman's company, now called Andrews Group, bought Marvel through junk bond financing. Perelman has used the same tactic over the past 15 years, purchasing companies like Revlon and New World Communications while amassing over $4 billion in junk bond debt.

Perelman took Marvel public in 1991 by issuing 4.8 million shares of common stock–maintaining 60% majority control of the company.

Many of your readers will remember Marvel's incredibly successful first two years as a publicly traded company. Marvel Entertainment was one of the hottest new stocks of 1991 and shareholders enjoyed three two-for-one stock splits during 1992 and 1993. Meanwhile, Perelman, who the financial press often equates with fellow cigar-chomping J. Jonah Jameson, continued to act more like Galactus, gobbling up companies whole. Soon Fleer, Skybox, Heroes World, Toy Biz and others were bought by Marvel, expanding the empire while adding more and more debt.

One could argue that most of Perelman's acquisitions were a serious mistake, pulling Marvel further away from its core comic book business while the company continued to pile on debt. In any case, Wall Street will forgive a multitude of sins, so long as company earnings continue to grow at the expected clip.

Marvel's earnings growth begun to slow in 1993 and hit the wall in 1995 when the company reported a net loss for the year. The comic industry recession hit over-extended Marvel especially hard. Marvel continued to stagger on with more disappointing earnings numbers, and by last August the company's stock price had fallen from a 1995 high of $35.00 down to $8.50.

The earnings shortfall created a severe cash flow crunch as Marvel found itself without the funds to pay down its massive debt. The shoe came off the other foot on November 12th with the announcement of Perelman's plan to "rescue" Marvel by purchasing 410 million new shares for $350 million, or 85 cents a share–80% below the prior day's closing price of $4.625!

Perelman's unprecedented buy-back caused investors to throw up their hands in disgust and sell the stock. Wall Street recognized that Marvel desperately needed to raise money, but thought Perelman stole the shares at 85 cents. How did he do it? Remember–he's majority shareholder–he makes the rules. In fact, under Perelman's proposal, the public's stake in Marvel is cut from the current 20% to only 4% of outstanding shares.

Just days after Marvel's melt down, the company announced that it will fire 115 people–a third of their employees–unless a suitor is found. In fact, by a quirk of cosmic fate, Time Warner is prominently mentioned on the laundry list of possible buyers. Amalgam Comics, anyone? As it stands, employees and shareholders continue to suffer and the possibility of Marvel filing Chapter 11 bankruptcy remains real indeed.

And Perelman? His plan gives him the option to use the shares of another company to pay for his new Marvel shares, and the beat goes on....

In the November 18th issue of Barron's Financial Newspaper, reporter Maggie Mahar reveals that Perelman has sunk about $442.5 million into Marvel with this new investment. However, Perelman's company, Andrew's Group, has issued $550 million in junk bonds using Marvel as sole capital. Ironically, Perelman is ahead by over $100 million.

Who says this ain't the Marvel Age of Corporate Carnage?

Warren Reece, Florida

What's really more valuable than what?

Although the primary reason that people should buy cartoon books, prints, models, sculptures, or for that matter, any item, is the satisfaction the purchases yield, the purchasing public seems concerned, if not outright obsessed, with value. Unfortunately, too many people equate value with price, and, too often, these are not the same.

Price is the amount of money, goods, services, or combination thereof, asked in exchange for something: a cartoon book, the preparation of our tax returns, the creation of a fantastic piece of artwork (combining service with material for one to obtain), or a building like Mara Lago, for that matter. The amount demanded for what one wishes to obtain may be a little of one's time and effort, a moderate trade of goods, or an absolutely fantastic sum of money; and the amazing thing is that what one gets for very little may be a better value than what one gets in return for spending a staggering sum of money. That brings us to the concept of value.

Value, unlike price, is not a specific quantity. It is not an amount of money, a quantity of goods, or a measure of your service time... demanded for something you want in return. Value is the amount of intrinsic, or qualitative satisfaction that something gives a buyer in return for the expenditure of money, service, or goods... compared to other goods or services (especially similar goods or services) that a buyer might otherwise purchase for the same expense.

Now, let's look at these principles in terms of cartoon books. If a copy of the latest issue of

Spider-Man has a price of two dollars at one store, and one can get two copies of the same issue for the price of two dollars at another store, one gets twice the value for the same amount of money. Trying this a slightly different way, if one gets the latest Spider-Man and Fantastic Four for two dollars (allowing that they each normally cost two dollars when purchased separately, and that each is good), one gets twice the normal value of the expenditure. This principle of "comparative value" becomes meaningful on the higher scale, but first, one has to divest oneself of certain pre-conceptions and prejudices. These pre-conceptions and prejudices include incorrect interpretations of economist Adam Smith's "Law of Supply and Demand," and strict reliance upon "price guides" and "dealers." Not every periodical publishes genuine, documented, sale averages (I cannot endorse any), and not every person who rents a convention table or a store, for that matter, is, necessarily, an expert dealer! So, along with Smart Alec quotations of "The Law of Supply and Demand," or, "The Guide says it's worth this much," remember a lesser-known, but none-the-less useful, expression... "caveat emptor," (which means, "beware, buyer.")

Law of Hype and Greed – to supplement Smith's "Law of Supply and Demand," I'd like to propose Reece's "Law of Hype and Greed". Please consider this explanation. "The Law of Supply and Demand," which basically states the price of something is more or less determined, in the marketplace, by the quantity or availability of goods and services in question, and the size of the group of people interested in purchasing them. This, more than likely, was written by a relatively sane man about relatively normal commodities and services, for relatively normal people. In contrast, Reece's "Law of Hype and Greed" should be applied as soon as unusual commodities and insane people are the point of discussion.

Reece's "Law of Hype and Greed" is based upon the belief that if devious, greedy suppliers tell ignorant, greedy buyers that some cartoon book, action figure, or other fantasy collectible, is "hot," and is "going up," and pump inflated figures about pricing into the minds of buyers (via word-of-mouth, trade papers and magazines, books, radio, and television) often enough, buyers will tend to "invest" a price far in excess of the value of their hyped purchases, compared to what they could have had for the same prices, on other items of greater intrinsic value (items that give high satisfaction by virtue of their qualitative properties). The words intrinsic and qualitative do, of course, necessitate some discussion of the criteria we should use for evaluation of our purchases, whether potential (not yet acquired), or actual (in our collections).

Reece's primary criteria for evaluating a given cartoon book includes: (1) number of main character debuts; (2) number of main character origins; (3) number of supporting character debuts; (4) number of supporting character origins; (5) number of secondary feature debuts; (6) number of origins and debuts of characters in those secondary features; (7) age; (8) rarity; and (9) historic impact.

Reece's secondary criteria includes: (1) number of special events depicted in a given issue; (2) number sequence of main character appearance (or the plural of the preceding item); (3) actual number of the issue in the series; (4) creative team or teams producing feature of features; and (5) whether or not the book was the first one produced by the publisher. In addition, the genuine autograph or autographs of one or more of the producers of the book can make a difference in value, depending on how important they were or are, and how rare the autograph(s) might be.

The Role of Condition – Reece's least important criterion is condition! Reece's first Law of Condition is that the apparent condition of a mag (except in the case of a sizable restoration with counterfeit parts) is its actual condition.

Reece's second Law of Condition is that a masterpiece in "good" condition is still a masterpiece. Reece's third Law of Condition is that a mediocre book in "pristine" condition is still a mediocre book. Next, Reece's fourth Law of Condition is that an issue of lesser intrinsic value, in "pristine" condition, is not worth more, or the same as, a book of greater intrinsic value, in "good" condition. Finally, Reece's fifth Law of Condition states that if a given collector's item is not easily available in the "higher grades" of condition, and one really wants it because of its outstanding content and/or importance to the completion of a collection, if one locates a specimen that is basically "good" or better (complete, unscribbled, and untaped), then, for practical purposes, it might as well be considered "high grade," and is probably worth the best price one can reasonably afford.

(Actually, none of these ideas, strictly speaking, are laws; but they are principles which, if/when applied intelligently, can be very helpful.)

Calculating Value – Continuing upward in our examination of value, let us consider comparative value on a higher level. If, after proper consideration of the merits of a given first issue or major character debut, we can arrive at a realistic price estimate, how may we determine a fair price for the second, third, fourth, or for that matter, hundredth issue in the same series? Well, here, a quantum leap of faith must be taken, if the kind of random, inconsistent pricing that has dominated the marketplace of cartoon book collecting is to be avoided.

The answer lies in a simple proportional calculation. Take the issue number, or main character appearance number, in the given series, and divide it into the agreed price of the first in the series under consideration. For example, if the first is ten dollars, then the second should probably be five dollars, and the fifth, two dollars, etc. This works in reverse. If the first in the series hasn't been changing hands for a while, but we know that, say, issue or appearance number ten is realistically priced at a hundred dollars, then the first in the series would, realistically and fairly, be worth ten times as much. Ten times $100 yields a first or debut issue price of $1,000.

It can work. It makes sense. It certainly makes more sense than varying value proportions of issues in a series, from set to set, due to random guessing at their possible future sale prices which may vary from dealer to dealer and time to time.

Cap #100 & Hulk #102 – Another lesser criteria of value, strangely enough, is issue number. This is not always a lesser criterion, but tends to be a matter of lesser importance in situations wherein the cartoon book or other publication is not one of relatively important content, when compared to publications of related, but greater content and/or age.

Consider, on the lower end of the scale, items like Captain America #100, and The Incredible Hulk #102. Are they nice? Well, yes. For example, Cap #100 has some superb Kirby art, and origin material, while the Hulk mag gives a recap of The Incredible One's debut; but are they really so valuable? Captain America #100 is actually Tales of Suspense #100, and Cap was gallivanting around in that title since issue #58 as a guest, and shared the mag with Iron Man as of issue #59. A great retelling of Cap's origin was presented in #63. In comparison, then, how big a deal is issue #100? Be honest. What? It's the first issue of Cap's own title? Wrong! Go back to the Golden Age and the Dark Age! You should find seventy eight issues of Cap's own title!

A similar situation exists in the case of The Incredible Hulk #102. It's actually Tales To Astonish #102, and the big green guy was banging around in that magazine series since his guest appearance in #59. He split the mag with Giant Man and The Wasp, or, Sub-Mariner, since #60 and #70, respectively. #102 was not the first

IN MEMORIAM

ALEX KOTZKY

Alex Kotzky, a cartoonist from the Golden Age of comics who went on to draw the strip 'Apt. 3-G', died in New York on September 26 as the result of a stroke. He was 73 years old.

As a 17-year old, Kotzky got his start working for Will Eisner on the Spirit. After serving in WWII, he continued in the comic book field, working on Plastic Man, among other titles.

In the fifties, Kotzky ghosted comic strips, most notably 'Steve Canyon', for Milton Caniff, as well as 'The Heart of Juliet Jones' for Stan Drake and 'Big Ben Bolt', for John Cullen Murphy.

In 1961, Kotzky began drawing 'Apt. 3-G', a syndicated story strip about three young career women sharing a Manhattan apartment. The strip's creator and author, Nick Dallis, died in 1991, at which time Kotzky began writing it as well. Alex produced the strip until his death. It is now drawn by his son, Brian.

In A History of the Comic Strip (Couperie & Horn), Kotzky is singled out among story strip artists: "Special praise should be given to Alex Kotzky, whose brilliant, sophisticated style reflects a very appealing exuberance, freshness, and joie de vivre."

mag with Hulk on the mag logo, either. The Incredible Hulk #'s 1-6, running from (cover dates) May 1962 to May 1963, are the big ones you should get for that purpose. I say forget what the trade publications say, or what your dealers say. Just compare the books. Be honest. Be logical. Just how truly valuable are the contents and vintages of Captain America #100, and The Incredible Hulk #102, compared to the earlier appearances of both characters? Be honest in your appraisals. Think logically, before you buy.

Spider-Man & Fantastic Four – Now, go to the intermediate level of the scale. Do you know that there was a time when one of the most famous cartoon-book dealers, a pioneer of the hobby, was charging more money for The Amazing Spider-Man #1 (March 1963) than for Amazing Fantasy #15 (August/September 1962) that contained the origin and debut of Spider-Man (costume, web-shooters, an' all!), as well as the debuts of Ben and May Parker, the murderous Burglar, Flash Thompson, etc.?

The Amazing Spider-Man #1 does repeat the origin, and debut Jonah and John Jameson, and the Chameleon, as well as present a crossover with the Fantastic Four, but, so what? How could it possibly be more valuable than Amazing Fantasy #15?

Then, speaking of The Fantastic Four, their first issue (November 1961, by Stan Lee and Jack Kirby) launched "The Marvel Age" and "The Comics Renaissance," presented the origins and debuts of four outstanding super-adventurers and an adversary and keynoted a series that not only offered as much human interest as Spidey's (which was wonderful, mind you), but a much greater scope of sci-fi concepts as a rule? Again, forget the various guides. Which book gives the buyer a more outstanding combination of contents and age, as well as social impact? It should not surprise you to learn that for many years, Fantastic Four #1 was priced approximately twice as high as Amazing Fantasy #15, even though collectors loved Spidey very dearly. FF #1 was (and is) a "bigger" value.

Action #1 & Superman #1 – Finally, take a look at the upper level of the value scale. How can Superman #1 (1939) be worth more than any previous appearances of Superman, except for Action Comics #1? Superman #1 was published concurrently with something in the area of Action Comics #11, and, is largely a reprint of Action Comics #'s 1-4, with a cover reprinted from a splash panel (please send a correction if there's a mistake, here) in #9! So what if it's the first cartoon book devoted to a single character???

Think about it. Since when did serious collectors of a character determine that a later appearance of a character is more important, historically speaking, than an earlier appearance; and what piece of standard collector's logic could generate the notion that a reproduction should be more valuable than an original? Think about that, Superman collectors; and, while you're at it, think about the fact that at one time, a major dealer, one of the powerful pioneers of cartoon-book collecting, not only charged more money for Superman #1 than an earlier Action Comics issue, but deemed it the most valuable cartoon book of all! Here, then, is perhaps, the major case in point to show how the principle of first issue importance and value can go far-wrong!

Can Batman #1 (Spring, 1940), even with the debuts of the Joker and Cat, and the retelling of Batman's origin, exceed the value of, say, his second, third, fourth, or fifth appearances in Detective Comics? Maybe not. How can Sub-Mariner #1 be worth more than Marvel Mystery Comics #1 (same character features, plus the Human Torch, and earlier!), let alone something as early and rare as, say, Marvel Mystery Comics #'s 2, 3, 4, 5, etc., which are, by comparison, far greater in value? Just what is such a first about Sub-Mariner #1 (nice as it is), other than Prince Namor's ascent to the throne of his undersea kingdom?

The answer to all of these questions of value comparison can be answered by applying The Law of Hype and Greed. But, as nationally known collector Joe Dungan once said, "most collectors are victims of the lemming syndrome and just seem to follow the hype… even if it leads to a cliff!"

Think about it, folks. It's your hobby… your collections… and your money. What is really more valuable than what? What yields the most satisfaction for your money or barter, compared to what you could purchase for the same amount? Are you going to purchase items after careful analysis, or succumb to hype and greed? Do you want a nice book, or do you want to spend a fortune just because the issue is from a notoriously hyped collection? Dogs have pedigrees. Books don't. Think. It's your choice. ■

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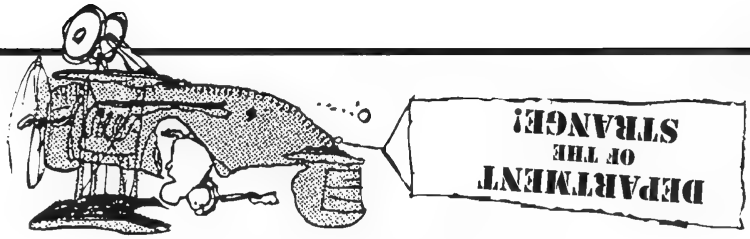
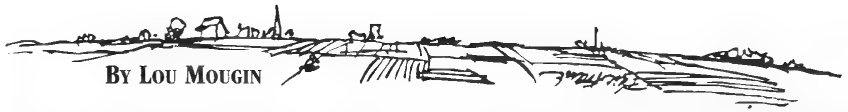


THE AGE RAGE...



BY LOU MOUGIN

The Golden Age used to be the only "Age" in comics, when we were in the Sixties. It wasn't quite set in concrete, but it was in the 1940's, had something to do with World War II, and was... you know... back then. If you were a Marvelite like me, you were propagandized into calling the then-current age the Marvel Age of Comics. Later, when the Sixties was as far from the present as World War II was from the Sixties, it was decided that the Sixties were the Silver Age. That was nice. Both of them precious metals, both referring to vital eras of superhero development. We accepted the Silver Age.

Then later, somebody or other declared the 1970s (or something like it) the Bronze Age, and the comics that came before Superman's 1938 debut the Iron Age and the "primordial age". Recently that same period has been dubbed by many the Platinum Age. There all kind of a misnomers, really. Seventies comics (up through about 1976) were pretty neat and still kind of Silver... and most of the pre-Superman books (and even many that were published afterwards) were, putting it honestly, real dogs... and considerably less than Platinum.

But such usage has been accepted for the most part by fandom. So now we have four "metal" Ages (Iron/Platinum, Gold, Silver, and Bronze)... and it's only a matter of time, an age, really, before somebody gives us another age.

With this has come a debate that rivals the ones the monks used to have on how many angels could dance on the head of a standard pin. Namely, when did one age end and the another begin? If you think it's easy to tell, take a look at your local dealer's bin labeled "Golden Age comics". Chances are he'll have stuff in there all the way through early Sixties. Even he doesn't know!

On top of that, some wiseacres designated *Action* #1 through World War II as the real, Simon-Pure, Golden Age... and the books from 1933-*Action* #1 as "pre-Golden Age" and from 1946-49 as "post-Golden Age." This is taking things to an absurd degree! The next person you hear using those kinds of terms seriously must be marked down for a purge.

On top of all that, it can be argued that all these "Ages" apply to superhero comics only. Does anybody contrast, say, a Silver Age *Looney Tunes* with its Golden Age predecessor? Are Disney comics designated "pre-Barks/Barks/post-Barks/pre-Rosa/Rosa"? EC fans have an entirely different set of designations, that of pre-Trend/New Trend/New Direction/*MAD Magazine*, and all of that took place from 1946-1955... that's a pretty short history when you compare it to the other "Ages."

But, were there really Platinum, Golden, Silver, Bronze, and Whatever Ages?

One way of thinking about it, I guess, is that there were comics going through various stages of development, and "Ages" are an easy way for us to categorize them. Thus, when we think of comics of the 1940s, we assign them to the Golden Age, while 1960s comics are easily chunked into the Silver Age slot.

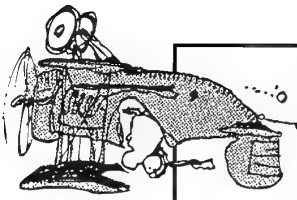
But I hope every collector and fan realizes that there really weren't any such ages. Nobody can come to a specific mark in time and say "this age ends here, and this age begins here." Admittedly, there are some real indicators as to when and in what ways comics changed, but the "Age of Comics" is really one long, sixty-plus-year era. And that's just taking the comic book format into account.

Silver & Gold?

Let's discuss the question of Golden Age and Silver Age. When did one end? Where did the other begin? How much time, if any, elapsed between the two?

Despite the diehards that date the end of the Golden Age with VJ Day (or even the end of 1945), I'm suggesting "it just ain't so." Superhero comics were published by the millions through the end of the 1940s. Publishers started dropping the costumed characters as the decade neared its end, and Timely (or Marvel, if you prefer) dumped their remaining super-heroes in 1949 and did just fine publishing other genres of comics.

But other companies pressed on. Fawcett's Captain Marvel titles ran



DEPARTMENT OF THE STRANGE!

"When was the Golden Age and Silver Age anyway?"

all the way through late 1953, stopped only by the looming lawsuit of DC. Quality kept publishing a few select heroes through its end in 1957, at which point some of their titles were taken up–without a gap–by DC, and published continuously for eleven more years!

Where's the break?

Any Golden/Silver Age break is extremely tenuous when we take into account the major DC heroes (which means anybody Mort Weisinger liked plus Wonder Woman). Superman, Superboy, Batman, Robin, Aquaman, Green Arrow, and Wonder Woman made it through the 1950s without a slip. Even Johnny Quick, the Vigilante, and the Shining Knight hung on through the early '50s... the Justice Society didn't close up shop until a 1951 issue of *All-Star*. And that's not even counting non-super guys like Tommy Tomorrow, Tomahawk, Congo Bill, and a few others. Where's the freaking break??

But there were more heroes than just the ones pubbed by DC. Marvel made a last stab at bringing back Captain America, the Human Torch, Toro, and Sub-Mariner in 1953-55. These are relegated to the Golden Age now. Did the Golden Age run through 1955?

Some latter-day fans have argued that it did just that, and date the Silver Age from the first Martian Manhunter appearance in Detective. But did J'onn J'onzz kick off any big trends? Did the comics companies fall all over themselves trying to create a new Martian Manhunter-like character? Highly doubtful. Until *Brave & Bold* #28 in 1960, the Martian Manhunter didn't even appear on a comics cover.

But that's not taking into account Lev Gleason's books. Crimebuster and the Little Wise Guys, both holdovers from the Golden Age, carried on in comics through 1956 (long enough to make friendly acquaintance with J'onn J'onzz... on a diplomatic basis).

Okay, how about that long-held milestone, *Showcase* #4, 1956, the first appearance of the second Flash? A case could be made that this is the beginning of the Silver Age. But was it?

Remember, The Flash didn't manage to carry his own title until 1959. Until that year, he only managed to appear in four comics..... and that was over a four-year span. So, do we start the Silver Age with 1959, the year in which *Flash* #105 (#1) was published? (To further complicate this already complicated scenario, that was the same year that Archie published *Adventures of the Fly* #1).

But we do have all those Martian Manhunters to deal with, and the three Flash appearances, and Adam Strange. And, for gosh sakes, the Legion of Superheroes, all three of the originals made their first appearance in a 1958 Superboy story. But they didn't get their own series until 1962. Do we split hairs again?

That's not even accounting for the other short-run heroes that were published in the Fifties, like the Avenger and Captain Flash and Stuntman and Strongman and Captain 3-D and Wonder Boy and Phantom Lady and Nature Boy and Black Cobra and Samson, to name a few. Even the Blue Beetle managed a few Fifties appearances in Charlton Comics. In which age do we put them, Golden Age or Silver Age... or somewhere inbetween?

Let's jump past this debate to another which is just as problematic. When does the Silver Age end and the Bronze Age begin?

Some would date it from 1968, the year in which DC published a batch of experimental short-run titles and Marvel converted their two-hero split-books into two titles apiece and published *Silver Surfer* and *Spectacular Spider-Man*. Others would place it at 1970, the year in which Jack Kirby left Marvel and started up the Fourth World saga at DC and in which Denny O'Neal and Neal Adams began their *Green Lantern/Green Arrows*. Still others (yours truly among them) would date it at 1972, the year in which Stan Lee quit writing for Marvel and gave his editorship to Roy Thomas and in which both *GL/GA* and the Fourth World books ceased publication. But that's all subjective.

And how long did the Bronze Age last? We roll our eyes skyward.

So, having progressed this far in exploring a question we'll never really answer, you might ask me when I think the Golden Age and Silver Age really existed.

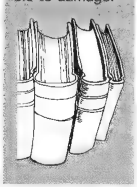
My reply?

"Oh... you know... back then." ■

COLLECTOR'S DICTIONARY

Mav•er•ick Pa•ges
1. A bindery defect in which an interior page, group of pages, or signature are a different size/shape than the majority of pages in a book or comic.

O•ver Cov•er
1. Condition common in 1950's comic books in which the cover extends approximately 1/16" beyond the interior pages. Because this "extra" margin is unsupported by the interior pages, it is more susceptible to damage.



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COMIC BOX CONUNDRUM

By Carl Horak

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IT'S FALLING APART!
YOU'LL BE SORRY!
YOU'LL BE SORRY!
CARL HORAK

MARKETPLACE MAIL

Continued from page 9

US Jones #1

Recently I purchased a copy of "US Jones" #1 from Astoria, NY's famous comic shop "The Strike Zone." Do you have any idea the rarity of this comic?

Special note! Thanks to Mr. Robert Beerbohm–your article "Conan #3, The Mafia Connection," was great. That's what I like to hear, old comic book war stories. Keep up the great work!

Kiss up time–I love your mag. Your Golden Age and Silver Age stories are refreshing. Today's comics have lost the innocence of years past.

Felix "The Mad Collector" Lugo, New York

I've only seen two copies over the years... I always thought it was pretty neat! I thought Robert Beerbohm's "Conan #3, The Mafia Connection," was great too. Signed, Gary "The Mad Editor" Carter.

Silver Streak nn

I really am crazy about Matt Nelson's "Unseen Gold" as I helped Ernie Gerber track down the last of the really tough books. (Most of the Suspense Comics he photographed were mine). Anyway, after publication of the Photo Journal, I continued to look for those elusive titles. You've already mentioned Captain Aero #26 (I found a VG copy at a flea market from a dealer who only had this one comic! Weird.)

But I was most excited about the Silver Streak nn. I've only heard of one other copy and it's in poor shape. Mine is in VG-, but it has four Jack Cole art stories from #4-#7, the best stories in the series all in one book! And what a cover–right up there with Suspense #3! Check out the "Torture Meter"! It's more like a "shudder pulp" cover. But the curious thing to me is the date–Gerber and Overstreet call it "November" 1946, so they've obviously never seen one. Look by the "WEATHER BIRD" sticker–must be February! and no interior date!! I don't know if it's 1946, 1945, 1947–help! To me it would make more sense that the "NN" came first–but whatever, it seems to have been a giveaway at the Weatherbird Shoe Store at some point!

P.S. My friend Brian Ramey just sold a Suspense Comics #3 AppVF for $14,000. Sky's the limit on this book, even for a restored copy!!!

Steve Brewster, Kansas

Nice piece of research Steve... I'll pass your info along to the Price Guide staff... also, in an ever-changing market, the future of a book like Suspense #3 is tough to predict.

An open letter to Steve Ditko

Mr. Ditko, Comic Book Marketplace is a great magazine devoted to the Golden and Silver Age of comic books. Recently it has featured articles on; L.B. Cole, Will Eisner, Lou Fine, Jim Steranko, & Neal Adams. Articles like these are filling the holes of comic book history. You are a part of this history! Your desire for privacy is well known. I do not blame you for keeping a low profile, and I am not suggesting that you start "going public" at comic conventions. But I think a great deal will be lost if you go to your grave without going "on the record".

Like many fans, my need-to-know supercharges my imagination. In absence of a factual base, I have come to believe that you are really the Rorschach character from the Watchman graphic novel. I believe that as "Mr. A" you visited Alan Moore one night and told him your story. This, in turn, was fictionalized, (or was it?), and appeared as a chapter in the Watchman graphic novel. After all, is it such a big leap from

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comic book creator to comic book character? In the real world the answer is yes, but do comic book fans live in the real world? See what I mean? So, Mr. Steve Ditko, give CBM a call and line up an interview.

Steve Kortus, Minnesota

Coverless Question

First off, I want to congratulate you on the quality of your magazine. I'm a new reader to it and I'm so glad that it is out there, offering a much needed alternative to the likes of modern comics magazines. Thank you.

(1) Now I have a question for you. In all my years as a comic collector, a coverless book has always been considered as poor and my understanding is that it's value is no more than one-tenth of the "good" price or less/more depending on what the book is. In this age of modern technology however, dealers and collectors are now able to make full color copies of the missing covers (and pages) and attach these to the books. Does this bring up the value of a coverless book (poor), to that of "fair", which is generally 30-50% of the "good" price?

I personally think not, but would like to hear some others viewpoints on this. There is one comic dealer in particular, who is at every show buying coverless or otherwise poor condition Golden Age books, taking them and color copying covers and pages, and reselling them for anywhere between 50% of good up to three times of guide! This dealer tried to sell me a book in fair condition for two-times guide of the good price! The simple solution for me was to seek out another dealer, and although I had to buy the book in a higher grade, I still only paid close to guide for it.

(2) I am also interested in the issue of scarcity in relation to a comic book. Many comic dealers now include Gerber's Photo-Journal information (Scarcity Index) in the description of their Golden Age books for sale, and sometimes also use this as an influence on price if the book is particularly scarce. I personally feel that Gerber has done the hobby a monumental service and cherish his Photo-Journal. Almost every book in it has now been added to my "wish list".

I do wonder just how accurate the Scarcity Index is however. Last summer I found a copy of Federal Men at a show in Los Angeles and quickly bought it. The scarcity value of this book is "8". This translates to "rare" only 11 to 20 copies estimated to exist. In the following months, I found three more copies at the same monthly show and another for sale on the internet. That's four copies of a possible 20 in one city, for sale, at the same on-going show!?! Even though California is the comic collecting capital, there must be more than 11-20 copies just based on what I found for sale at two shows and an internet ad all within a three month period!

Gerber himself states that the index is not perfect, so there is room for error. Are there any other collectors who have experienced a similar situation? It is too bad that we could never get an accurate survey of just how many Golden Age books are really out there. Cheers,

Greg McWhorter, California

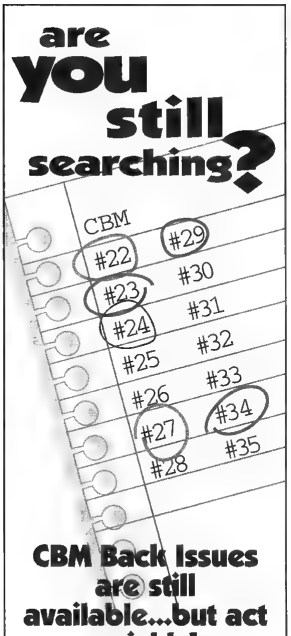
I wish there was an absolute formula for pricing coverless comics… there is not! Consider some of the variables; like whether it is a key issue or not… rarity… condition… whether you need it to "upgrade" your lower condition, detached-cover copy at home… etc. This question has plagued us all since the beginning of fandom. I'd love to hear the opinions of other CBM readers on this one. Perhaps they could provide a framework of guidelines for both of us to follow.

(2) Scarcity is an inexact science at best. Estimates of Scarcity are just that… estimates… and they are based on the experience of individual collectors, combined with a heaping helping of "Fandom-Folklore". Dr. Pat Kochanek is one of the few who have attempted empirical studies on this topic (see previous issues of CBM) and all the rest is technically hearsay. However, I personally trust the accounts of long term and trustworthy collectors (Michelle Nolan, among others, come to mind) when they tell me that certain issues have been difficult to find.

So don't feel alone, Greg… every savvy collector knows "there is room for error" in rarity estimates. Great questions… thanks for writing!

EEYOW! I need oxygen!

Your Neal Adams special issue (CBM #40) was a joy to read, but by the end I was left saddened. Saddened because his legacy of artistic excellence has rarely, if ever, been matched since his departure from the comic biz. His Batman was intelligent, and his only obsession was with justice. His Superman was youthful yet powerful with precise and accurate musculature. His characters knew pain and anguish without looking constipated. His panels were innovative in use and design, not cluttered or confusing. His full page renderings were never cheap pin-ups; I



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Continued from page 75

never felt cheated or ripped off by his work; I always expected something different from him and was never disappointed. I'd pay twice as much for his version of Batman to return! Well, I can always dream...

Although I've never been a big fan of the horror genre in comics, having a moody and outstanding painted cover by Frank Frazetta (CBM #41) certainly warmed me up to the subject. As a fan of comic history, I enjoyed S. C. Ringgenberg's article in #41, but it was Gary Slusser's funny horror article (is that an oxymoron?) that tickled my funnybone. Likewise, I enjoyed Phil Barnhart's informative article on the last EC comic, but it paled in comparison to the real-life terror portrayed in Bill Gaines letter from Tales From The Crypt #46! The letter was honest and provocative and hammered home what turbulent times they must have been. That letter could have been written yesterday!

"EEYOW!" I need oxygen after reading Shawn Hamilton's article on Frazetta's Femme Fatales! Today's artists can take a lesson or two (or 3 or 4) on how to draw realistic and gorgeous women instead of females with balloon boobs (helium must be cheaper than silicone!). Okay, okay, so Frank drew women with balloon butts, nobody's perfect (except those women!)

I particularly enjoyed the various articles on one of my favourite characters, the Phantom. Trying to keep track of all the different publishers is a mind-numbing exercise! I'm also happy to learn that there were others beside Peter David and myself who enjoyed the movie. I know it had a disappointing box office here in the US but I wish they would make a sequel.

Eric G. Blackmore, Tennessee

Archie's Paul Castiglia Writes

Just a quick note to let you know I loved CBM #41 (Nov.)! Thanks for the articles on one of my all-time favorite heroes, "The Phantom!" I've become quite a "Phan-atic" within the last year, and it's great to learn new stuff about the character! Of course the other articles look great too - can't wait to read them. Meantime, maybe before the year 2000, I'll find time to write for you again. Until then... Best Regards,

Paul Castiglia, New York

An article by you is always welcome Paul... and way overdue I might add. Great to hear from you!

But why Suspense #3?

I am writing this letter in response to this theory running rampant in the hobby that because a few rare keys are fetching incredibly high prices that there are these mysterious investors from outside the hobby ruining it for the REAL collectors... by running up the prices. The Continental Suspense Comics #3 from April 1944 is one of these keys and I am one of these mystery men.

So far, this year there have been 5 of the 13 known copies of this book sell. Two AppVF copies sold, one for $28,000 and the other for $18,500. A VG/FN sold for $9,000 and a GD+ for $3,800, while a poor (incomplete) copy brought $3,100 at auction. I've even heard that one of the two AppVF might be resold for $50,000! But since I am the guy who paid $18,500 for one of the AppVF copies I feel that I am at least qualified to defend my purchase.

First of all, let me say without reservation Suspense #3 blows every other comic book away in the coolness contest, there really are only two other books that come close, those being More Fun #52 and Marvel #1 (the October version). Both these books are truly rare AND beautiful. And that is the criteria for one of these mega-books. You see, to recognize an awesome cover is easy, but to figure out what is truly rare takes years.

I can't speak for the other purchasers but for me plunking down $18,500 wasn't just a whim, in fact it was a decision based on 35 years of reading comics and 23 years of seriously collecting them.

And furthermore, it was a trade deal and I traded $31,000 worth of books that took me many years to accumulate! Before you call me a fool let me stress my point: this is NOT about money! I love comics MORE than these snivelers who won't pony up the dough! Like in St. Matthew 13:45-46 "a merchant man, seeking goodly pearls: Who, when he had found one pearl of great price, went and sold all that he had, and bought it." There are very few books worthy of that kind of sacrifice, but let me tell you from experience that it definitely was worth it, and I am happy I did it!

But why Suspense #3? Let me begin by stating that there are three basic types of collectors. There are Historical Collectors, Rarity Collectors, and Aesthetic Collectors. This is true in all collectibles whether you are talking stamps, coins, movie posters, dolls, baseball cards or comic books. In the numismatic world rarity is supreme, that is why a 1913 V nickel recently

sold for 1.5 million dollars, because there are only 5 of them!

In the comic world it seems that history is more important. The first appearance of Superman, Batman, Captain Marvel, the Human Torch, or even Spider-Man commands more dollars than some super rare books. Now if you are talking Movie Posters the aesthetic collectors win out, that's why the Dracula and Gone With The Wind posters fetch top dollar because of their intrinsic beauty. Each collectible field is unique and comic books are no exception. And since with a comic book you are dealing with artwork, it is not difficult to understand why the eye appeal of a book is so critical.

But back to Suspense #3... what makes it so very special is that it overlaps two of these collector groups, the rarity collector and the aesthetic collector and perhaps even touches on the historical, as the Suspense run was most certainly the first horror title predating what Overstreet says is the first horror title, Eerie #1 by 4 years! (If human sacrifice is not horror then nothing is!).

What makes the demand so great (it's been referred to as the most in demand book) is that "I gotta have it" cover coupled with its extreme rarity (13 known copies with only 7 of those complete). We are at a turning point in the hobby where the rare books especially those with high aesthetic desirability are catching up with the historically significant books.

Let's face it... Action #1, Whiz #2, and Detective #27 wouldn't be worth much for their aesthetic value. All three look boring to me and there are over 50 copies known to exist of each of them. Compare this to Suspense #3 with its 13 copies and maximum awesome cover and you tell me which is overpriced.

I don't know about mystery men investors, but I do know there are some mystery comic books out there that are going to end up being great investments... but to find them you can't read about them in a book! You're going to have to follow your heart. Sincerely,

(Name withheld by request)

Phantom Crossover?

Your article in Comic Book Marketplace #41 regarding Lee Falk's "The Phantom" was quite informative and very interesting. I have always been a great admirer of Lee Falk's creation. The Phantom has been around a zillion years and is the one and true original superhero. He has always been believable, because he doesn't have super powers and uses years and years of trickery in having the natives think that he is immortal with his multi-generational Phantom legacy.

When I was a kid, I used to have a few Harvey Comics - The Phantom, I wish I still had them, they're probably in some collector's closet by now, because I sold them along with a whole bunch of other comics to some old book store in the 70s. Most superheroes nowadays crossover with a multitude of other characters from their own company or other companies. I'm pretty sure The Phantom, if I am remembering right, crossed over with Mandrake the Magician. Has he ever crossed over with anyone else?

I noticed Lee Falk has tried to keep the Phantom in his own self-contained universe. If you can provide this answer it would be highly appreciated. Thank you for all of the incredible information that comes out of Comic Book Marketplace! Sincerely yours,

Paul Dale Roberts, California

Maybe one of our readers who collects King can check for the crossover in question. All Phantom comics seem the focus of collector attention as of late... and not just because of the movie. Phantom was an excellent and early costumed character that has had incredible longevity! Even I (a former "Phantom skeptic") am taking a second look!

One Request

First off, thanks for the great service I received when I began my subscription a few months back. I received my first issue about a week after mailing my check. That is a great turn-around time!

Being a big Marvel fan in my youth, I picked up your Spider-Man issue out of curiosity and have been hooked ever since. Since then, your magazine has turned me on to creators and titles I knew little or nothing about, while also reintroducing me to old friends like Roy Thomas, Neal Adams, and Murphy Anderson. You seem to have found a nice balance between the familiar, like Spidey, and the esoteric, like Detective Dan. Not every article excites me right off the bat (Felix the Cat comes to mind), but, go figure, those are usually the features I wind up enjoying the most.

One request: Can we get some more articles by Scott Shaw!? I would love to see him get a regular column. With best regards,

Steve Cronin, Florida

I love Scott's work and welcome anything he is willing to do for us. I also know that he is pretty much the busiest guy on the planet... what with all his comic art, writing, and animation assignments. I'll ask Scott's high school buddy, Michael Naiman, to "badger" Scott for another article. I'm a Scott Shaw! fan too.

Vampirella Prototype?

Hi, Gary and company! It was a real thrill to have an article printed in CBM, and I encourage the rest of the readers to sharpen their pencils and do the same.

1) This being the 25th anniversary of Vampirella, I would like to report what I consider to be the first sighting of Vampirella, way back in 1965. A little known fact is that Frank Frazetta did a one page spread in Creepy #7 called Creepy's Loathsome Lore that featured a drawing of "Foxwoman". The outfit on the pictured "Foxwoman" is identical to that of Vampirella. A prototype?

2) Accolades to S.C. Ringgenberg on his history of horror comics. One thing I would like to add to it is that Yellowjacket Comics had the first continuing horror series with their "Tales of Terror" with a witch host that ran from issues #6-10 and most of the first 5 issues during 1946. While the artwork was adequate at best, the adaptations of a lot of Poe works and a horror host make it an interesting footnote.

Thanks for putting out a quality magazine that I can truly say I read from cover to cover. Until next time, make mine CBM!

Gary Slusser, California

Narrow-minded & Arrogant Censors

From the American Comics Group (ACG) to EC, from Warren to Skywald, I love horror comics. S.C. Ringgenberg penned a fine encapsulation of the field for CBM #41. In addition to covering important publishers like EC and ACG, Ringgenberg acknowledges the oft-ignored efforts of Gold Key (Twilight Zone and Boris Karloff Tales of Mystery), and even delves into the controversial but influential territory of underground comics.

Speaking of ACG, I would like to recommend a superb book published in 1996. Forbidden Adventures: The History of the American Comics Group by Michael Vance is filled with intriguing information and arcana about this extraordinary comic publishing company. I was fortunate enough to hear Mr. Vance lecture on ACG at a convention, and he is certainly an expert on the subject.

I enjoyed Phil Barnhart's essay on "The Last EC Horror Comic." It was a painful reminder of how a group of narrow-minded and arrogant

censors disregarded the First Amendment and destroyed a classic line of comic books.

Timothy M. Walters, Oklahoma

What A Master

I just finished reading Michelle Nolan's article about Scribbly in CBM #41. I only own Scribbly #5 and have read the Red Tornado stories in the Smithsonian Book… but even that is more than enough to show what a master Sheldon Mayer was. Michelle wrote that you know no Northern Californian collectors that have the Dell issues. I have a beat up but very readable copy of The Funnies #9. Unfortunately, it is a continued story… but what I do have is great. I would be more than happy to let her read it, copy it, or whatever. If she would like to borrow it, just contact me and I'll get it to you however you prefer.

On another note, after collecting haphazardly for approximately 20 years, I finally decided to focus on one genre. Since I love '40s-'60s DC's and my four year old daughter loves the funny stuff, we decided to see if we can complete a set of all DC funny animal and humor books. Being on a tight budget, the All American Comics are definitely out of the question for now. Do you know of any other books that are impossible to find, like maybe It's Game Time #2, that might keep us from attaining a complete collection? We love to read what we have, so we are definitely not seeking pedigrees so condition is not going to be a barrier for us.

Any advice or info you could give us would be greatly appreciated! Thanks alot! Sincerely,

Jeff Rader, California

I've always felt that It's Game Time #4 was the most difficult to find of the four issues. I personally enjoy Funny Stuff and Funny Folks as interesting funny animal titles… as well as Real Screen/TV Screen and Fox & Crow. And don't forget Loony Tunes! As a general rule, funny animal books (even the old ones) are very cheap! You've picked a great genre to collect!

Electrocution Applause

Loved Pat Calhoun's recent installment of "Adventures Into Weird Worlds" (CBM #39) featuring a favorite Pre-Code genre of mine: electrocution covers. I'd like to add my two cents and mention another Atlas gem by my favorite Atlas artist, the prolific Joe Maneely, in Amazing Detective #13 (July 1952). The cover features a freshly executed criminal with a still smoking body sitting slumped in the electric chair, while what appears to be his ghost (colored green, no less!) skulks away to plan revenge. Inside, the actual story titled "Ghost Story" is masterfully crafted by Atlas legend Bill Everett, and the ghost is depicted much more horrifically.

Also to be found in this issue are stories by Joe Sinnott, Fred Kida and two artists whom I could not identify (can anyone out there help?). The horror issues of this somewhat obscure title (#11-14) showcased top-notch pre-code horror after 8 issues of hard hitting Atlas crime (#3-10). All four horror issues are somewhat tough to locate, but do turn up.

Joe Maneely, a veritable leviathan of the Atlas stable best known for his short lived Black Knight series with Stan Lee, was a prolific Atlas war and western artist who also excelled at depicting gruesome horror covers (see my personal favorite : Astonishing #30's (February 1954) searing eyeballs cover!!).

Other prolific Atlas pre and post-code horror cover artists whose work filled the 1950's include Russ Heath, Bill Everett and Sol Brodsky (most of whose covers are unsigned and un-credited). Sol quite possibly was the most prolific in terms of shear quantity.

As of this writing I've catalogued 138 different

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artistic contributors to 500 (roughly 60% of a total 874) Atlas Horror/Fantasy issues. The bulk of these covers were drawn by Maneely, Heath, Everett, and Brodsky, with Jack Kirby drawing over 90% of the 164 pre-hero covers (including Strange Tales Annual #1, 1962).

Again, thanks for another wonderful issue!

Dr. Michael Vassallo, New York

Definitely Not By Kirby

Love your magazine. Devour it every chance I get. I have some information to offer related to the past year's worth of issue of CBM. Concerning the Virgil Finlay article in CBM #23, it is stated there (and or years in the Overstreet Price Guide) that Finlay drew the origin of Tommy Tomorrow in Real Fact Comics #6. He did not.

Howard Sherman drew that and it is reprinted in DC's Mysteries in Space trade paperback. Finlay probably had one of his two-page "Just Imagine" features in Real Fact #6. For your reader's information, the one complete comic book story Finlay did draw, "Mad Planet", is reprinted in Strange Adventures #229. And a pair of his gorgeous "Just Imagine" two-pages are reprinted in Strange Adventures #210 (his first comic book work–from Real Fact #4) and in Superman #253 (which, as a bonus, also reprints a Shuster classic from Superman #13).

In response to Michel Maillot's letter in CBM #35, John Buscema definitely did draw "Manhunt on Mars" in Strange Worlds #4. And I too would love to see a piece on the early work of John Buscema. He had a powerful, classical style back then. Wonderful photo cover and loved the features on square-bound giant comics in CBM #35. Mark Arnold's otherwise very thorough list of Harvey square-bounds somehow omitted four Harvey 68-page super hero comics from 1966: Double-Dare Adventures #1 & 2 and Unearthly Spectaculars #2 & 3.

Finally, "Marvelous Marvel Memorabilia" in #33 is just the kind of feature I love to see (as you can probably tell from my stationery). The 66-card set of Marvel trading cards was issued by Donruss in 1966. The humorous captions are likely written by Stan Lee as they're in the style of his Monsters To Laugh With/Monsters Unlimited/Monster Madness magazines.

The backs of the cards make up one huge puzzle featuring Spider-Man, Daredevil, Iron Man, Captain America, Thor, and Hulk. I was able to put together a complete set back in the '60s, but never saw the 1967 sticker set referred to in the article. I did see two copies of Castle Of Frankenstein #11 for sale at this year's Chicago Comicon. Also saw a complete set of all 36 Marvel mini-books (which includes all the color variations) from 1966 offered for sale at the Con for $1000!!! Sheesh!

I have never seen a '60s Marvel t-shirt or sweatshirt offered for sale–and I've been looking for 20 years. I do own the 1968 FF Big-Little-Book, and it does feature full color art on every right hand page as stated in CBM #33, but it is definitely not by Kirby. It has 121 pages of art by the one and only Herb Trimpe, inked by probably Joe Sinnott.

One request: I joined the MMMS too late to receive the single issue of The Merry Marvel Messenger. Could you ask article author Lewis Forro to photocopy it and send it in to CBM for publication? I think it would be of great historical interest. (As would copies of any EC or Fawcett fan bulletins that may still exist.)

Gene Kehoe, Iowa

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Comic-Quizz

by Rob Satonica

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Q: What writer/artist team is credited with creating the first Sci-Fi fanzine in 1929?

A: *Siegel & Shuster, creators of Superman, while they were in High School.*

Q: In 1936, DC published a reprint book that is considered by many to be the first DC annual. This book is very rare due to the unique way it was distributed. What book is it and how was it distributed?

A: *Big Book Of Fun Comics, which was tabloid-size and reprinted all the material from New Fun #1-4. It was distributed only through F.W. Woolworth stores and it was promoted as a toy, not a periodical, and therefore went virtually unnoticed by comic fans of the day.*

This book is considered by many to be the rarest DC comic book.

Q: *Motion Pictures Funnies Weekly* is famous because many feel it contains the first published Sub-Mariner story. When the 8 known copies were discovered in 1974 at the estate of the deceased publisher, the cover proofs for the unpublished issues #2, 3, and 4 were also found. Bill Everett is widely known as the artist who drew this story, but who were the cover artists of these issues?

A: *The covers of issues #1, #2, & #4 are by Martin Filchock, the cover of issue #3 is by Max Neill.*

Q: *Captain Marvel Adventures* #22 contained the first chapter of "Mr. Mind and the Monster Society of Evil," a serial done in the style of the movie cliffhanger serials of the time. This serial, which would run for 25 issues and become one of the most memorable stories of the Golden Age, took a lighter, more humorous approach to costumed heroes and villains. Many artists were utilized in drawing the strip due to the war raging in Europe, and many of the best artists in the industry put up their pencils and brushes and took up M-1 rifles. This precluded any one artist from remaining on the strip for any length of time... but one man did write all 25 chapters. Who was he?

A: *Otto Binder.*

Q: When Reed Crandall was drafted during WWII, who took over drawing Blackhawk for him?

A: *Bill Ward.*

Q: Winner of the first Hugo award, this renowned sci-fi writer took over writing the Green Lantern strip in *All-American* from Bill Finger. He would go on to create Solomon Grundy, change the oath to the now-familiar "In the brightest day..." and was responsible for bringing Julius Schwartz to DC comics. Who was this?

A: *Alfred Bester.*

Q: Russ Heath drew his first published story, "Hammerhead Hawley" (6 pgs) in which comic?

A: *Captain Aero Comics #14 (Volume 3, issue #12).*

Q: Jack Kirby drew three origin stories of Captain America, two of which were written by Stan Lee. In which comics were these stories published?

A: *Captain America Comics #1, Tales Of Suspense #63, and Captain America #109.*

Q: During the publishing reign of EC comics, one colorist alone had colored every single story and most covers that were produced. What was this colorist's name?

A: *Marie Severin.*

Q: *Pep Comics* publisher MLJ (later to become Archie Publications) brought to the world of comics, Archie and The Shield, the first patriotic super-hero. The letters MLJ stood for the first names of each of the partners who formed it. What were their names?

A: *Maurice Coyne, Louis Silberkleit, and John Goldwater.*

Q: Which DC colorist invented the process that created the "Washtone" covers (also called "Greytone" covers) that several of the late '50s and early '60s DC books sported?

A: *Jack Adler.*

Q: Except for two issues, this artist would draw all issues of the *Justice League Of America* for over twelve years until his untimely death in 1980. He took over the book from Mike Sekowsky and prior to this, he was the primary artist on Blackhawk for more than ten years.

A: *Dick Dillin drew issues #64 through 183 except for 153, and in 157 he drew only a few pages.*

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